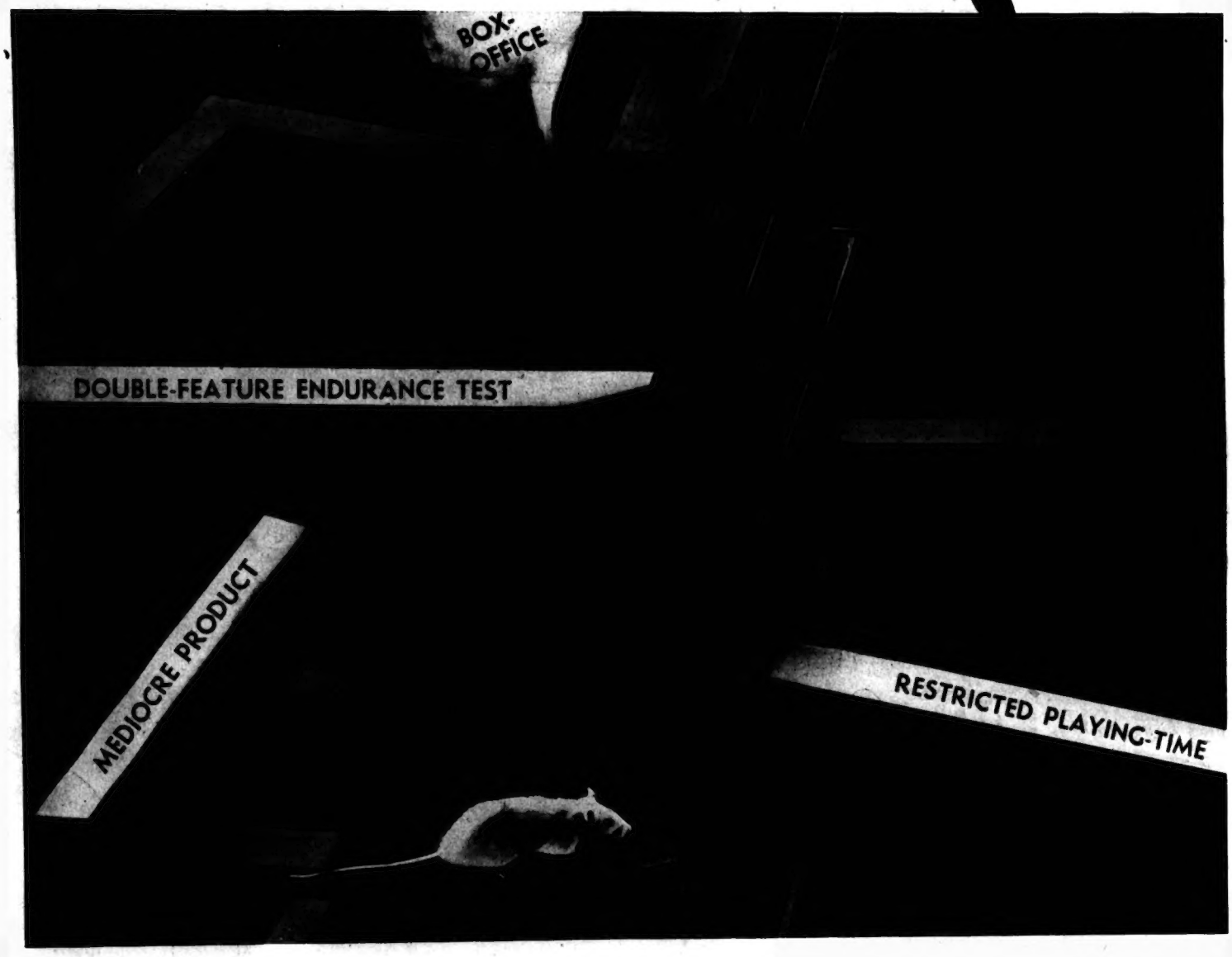
Kine WEEKLY

INVESTMENT PROSPECTS OF THE TRADE

See page 3

ARE YOU SHOWMAN OR ARE YOU



CUTE little fellow, isn't he? But dumb.
HE doesn't realize there's only
ONE direct route to his goal. He tries 'em all.
MAYBE he gets there—eventually. Maybe he gets lost in the maze.
IT'S the same in the picture business! There's only
ONE shortest way to consistent prosperity—and
THAT'S the Mighty Friendly way!

METRO-GOLDWYN-M[redacted]R

KINEMATOGRAPH WEEKLY
September 11, 1941.

Announcing

RE-ISSUE *of*

GEORGE FORMBY

in

ONE OF THE FUNNIEST *and* CRAZIEST PICTURES *of his* FILM CAREER

"KEEP FIT"

BASIL DEAN
PRODUCTION

LENGTH 7[illegible]

ASSOCIATED BRITISH

GOOD FRIDAY CHARITY-TAX OPPOSED

See page 11

Kinematograph WEEKLY

No. 1795 Thursday, September 11, 1941. Vol. 295

IDEAL KINEMA WITH THIS ISSUE

THE KINEMA AS A WORTH-WHILE INVESTMENT

Confident Prospect of Stability and Profit

OUR PRODUCTION "NOT YET COMMERCIALLY SUCCESSFUL"

THE financial structure of the Film Industry and the opportunity it presents to the investor is the subject of an instructive analysis recently issued by a prominent firm of stock exchange brokers.

IT IS ESTIMATED THAT THE ANNUAL TURNOVER ON THE EXHIBITOR SIDE IS IN THE NEIGHBOURHOOD OF £50,000,000, AND THAT THE INDUSTRY HAS ENTERED A STAGE OF STABILITY AND PROFIT, WHICH IS LIKELY TO BENEFIT FROM THE CONDITIONS ARISING FROM THE WAR.

Restrictions placed upon expenditure on personal needs and the reduction of competitive forms of relaxation, such as football, horse and dog racing, have resulted in the kinema being the only form of popular entertainment available.

The circular in question deals mainly with the activities of the three leading kinema groups, and following a review of current entertainment tendencies, goes on to suggest that Gaumont-British, A.B.P.C. and Odeon may now be worth the attention of the investor, especially Gaumont.

After referring to the structure of the Industry the circular declares that production of films in this country cannot yet be said to be commercially very successful.

Although progress has been achieved in recent years, and in certain instances useful profits have been made until production is organised on a large scale in this country it does not appear to be a suitable branch for the ordinary investor.

Passing reference is made to the dominance of the U.S.A. over the British market and refers to the various quota acts designed to "keeping British pictures on the screen"

£45,000,000 Turnover

But it is the exhibition side of the Industry with which the circular is mostly interested.

It states that there are now about 4,000 kinemas with a cash turnover estimated at £40,000,000 to £50,000,000 a year and that fully one quarter of the houses are under the control of the three leading groups—A.B.P.C. G-B., and Odeon. As, however, these three own or control most of the larger kinemas they are said to be responsible for about half of the total takings.

Numerically the total population of the United Kingdom visits the kinema many times each year. The average charge is estimated at under 1s. per head, and the average attendance from 17 to 25

Important Mistakes

The more important mistakes of the Industry, so far, are stated to be:

(1) Undue competition in building;
(2) Overtrading on small capital and large unfunded debts;
(3) Personal jealousy between the leaders of the Industry, resulting in waste competition in every sphere.

Growing Up

It is then suggested that the Industry is growing up. "Rival jealousies and personalities are disappearing and Industry seems well on the way to becoming a steady profit maker, with more reasonable relationships among the controllers."

"It appears probable" continues the statement "that the Industry is in a period of transition from the unstable highly competitive stage into one of greater stability and profit.

"Furthermore the change is likely to be accelerated by short-run conditions arising out of the war."

It is pointed out that there are now few unemployed, while wages have risen and many individuals who did not work for wages before are doing so now and adding to the family income.

Counter-Attractions Reduced

With food and clothing rationed and other goods on short supply more money undoubtedly is being spent on entertainment. Football, cricket, horse and dog racing are reduced to a minimum, with the result that the kinema in most districts is the only form of popular entertainment.

Investors' attention is called to the possibilities of air raid damage and renewal of restrictions should air raids again reach serious dimensions. But it is observed that the total effect is unlikely to have any great influence on profits over a period of time and should not affect the service of the prior charges.

Attention is called to the desirability of consolidated balance sheets and consolidated profit and loss accounts. Of the three groups, only A.B.P.C. now issue a consoli-

Continued on page 5

U.S. Films as War Propaganda

INDUSTRY ATTACKED BY ISOLATIONISTS

A determined fight is being put up by the Motion Picture Producers' and Distributors' Association against the accusation that Hollywood producers have indulged in pro-war propaganda in an attempt to stampede the United States into war.

Wendell Willkie, Republican candidate in the presidential election, has been retained by the M.P.P.D.A. to defend the Industry before the Senate sub-committee sitting next week.

Leading figures in the film Industry, including Alexander Korda, Harry Warner, Nicholas Scheuck and Darryl Zanuck, are expected to be called as witnesses.

The case was due to begin this week, but Wendell Willkie has succeeded in obtaining a week's postponement in order to prepare his case and prove that the Press attacks on the Industry are unjustified.

It is contended that the accusations of pro-war propaganda are the work of Isolationist members, and in support of this it is pointed out that four of the five senators forming the Senate sub-committee are Isolationists.

Sixty-three signatures of prominent people have been appended to a statement which describes the action taken in forming the sub-committee as "a most bare-faced attempt at censorship and racial persecution."

It is pointed out that the sub-committee of the Senate which has obtained a certain amount of publicity for its action has no official or legal standing.

WAR BONUS FOR MANAGERS

Only a Manchester Rumour

Since the award of increased war bonus to kinema staffs, there have been murmurings, not exactly of discontent, that, having regard to this line-up, sympathetic consideration should be given to the salaries of managers and licensees. In the main, it is stated that they are still on pre-war salaries.

Last week a rumour gained currency in Manchester that the managers of certain circuit theatres had received, or were to receive, a 25 per cent. increase on their basic salaries.

Maybe this story was the outcome of wishful thinking. Inquiries made by the *Kine.* correspondent on the spot failed to elicit anything of a confirmative nature. In fact, one circuit whose name had been linked with the rumour gave a flat denial.

Reactions of a manager who was interviewed were: "A beautiful chimera. A 25 per cent. increase is something managers might dream of, but, then, dreams so rarely come true."

SPITZBERGEN RAID FILM

A film unit was with our troops when Spitzbergen was occupied. The film was seen by an official audience at the War Office on Tuesday afternoon, and will probably be released for the newsreels in a few days.

Repairs and Renewals

Reserve Possible Under E.P.T.

Cost of repairs which have been postponed by reason of circumstances arising out of the war can be set aside as a reserved amount in respect of E.P.T. liability.

This advice is given in paragraph C of the report of the Legal, Finance and Parliamentary Committee of the C.E.A.

With regard to the creation of a suspense fund for E.P.T. liability to cover repairs and renewals which it is not possible to do at the present time, an instruction has now been issued to all Inspectors of Taxes to the effect that where it is proved to the satisfaction of the Inspector of Taxes that a taxpayer has postponed by reason of circumstances arising out of the war, the carrying out of repairs which would otherwise have been executed, a reserve for such an amount as is reasonable in the circumstances of the case will be allowed in the accounts of the taxpayer, and the collection of the E.P.T. attributable to this reserve will be deferred until such time as the repairs are executed.

The onus in all cases is upon the taxpayer to prove that the allocation to the suspense fund is reasonable. This will obviously be a matter of negotiation between members, through their accountants, and the various Inspectors of Taxes. The point to be borne in mind is that with an increased volume of business depreciation is much greater and the replacement value of articles one which is constantly arising and these two facts should be kept in mind when discussing what is a reasonable allocation.

The Committee invites reports from members on any points they desire to raise.

Discussions are still proceeding with the Commissioners as to the treatment of instalments or payments for talking-picture apparatus on hire, where in a standard year one-third of the total contributions may have been paid for a ten-year lease. The object is to secure that one-tenth of the total contributions may be substituted in that standard year for purposes of calculation of E.P.T.

Personnel Call-up Regulations

C.E.A. Appeal to Ministry

The C.E.A. General Purposes Committee is making representations to the Board of Trade for alleviation of certain Home Office regulations in relation to staff in view of the various call-ups now proceeding. The confirmation of the arrangement agreed to by the Ministry of Labour in regard to young women was also submitted.

This intimates that women who are engaged as full-time *bonâ-fide* trainees for employment as second projectionists in kinemas will not, until further notice, be called for selection interview with a view to being transferred to vital war work.

Women who are employed as chief projectionists or second projectionists will also not be called, for the present, for selection interview as they are employed in an occupation which is reserved in the Schedule of Reserved Occupations and Protected Work.

All other women who are employed in kinemas and who have been registered under the Registration for Employment Order will be dealt with thus: Before they are summoned for an interview, their employer will receive a letter inviting him to make any representations he may think fit, but it should be clearly understood that every effort must be made in conjunction with our employment exchanges to substitute older women for younger women in order that as many girls as possible who are available for transfer to vital war work may be released.

MOVABLE FIXTURES

B. of T.'s DECISION CHALLENGED

A suggestion from the Birmingham Branch that a test case should be forced in order to determine the legality of the opinion expressed by the Board of Trade on what are termed movable fixtures was considered by the General Council.

The solicitor's opinion was that it was not practicable to have one because consideration of these claims will not arise until a much later date. When that date arrives it would be open to consider what further could be done to test the matter, but there is nothing that can be done towards securing a test case at the present time.

Western Electric and War Damage

C.E.A CONSIDERING APPEAL FOR ACT AMENDMENT

THE question of the insurability of Western Electric Sound apparatus on hire was submitted on Wednesday to the General Council of the C.E.A., to whom was left the task of deciding whether steps should be taken to ask for an amendment of the War Damage Act to cover this particular situation.

A statement on the position of Western Electric is printed in the *Ideal Kinema* supplement of this issue.

This statement, in the view of the Legal and Finance Committee of the C.E.A., does not carry the matter much further except to make it plain that there has never been any intention on their part to alter their proposals submitted to their licensees, but they have intimated they may postpone the closing of the list so that those exhibitors who have not yet signed their agreements may have an opportunity to do so.

In the meantime the C.E.A. had been informed by the Board of Trade that an exhibitor has an insurable interest for purposes of the War Damage Act. The reply of the Board of Trade states:—

"We think it may be said that an exhibitor in possession of apparatus has an insurable interest in it. **What the precise value of that interest may be is another matter. In some cases it may be merely nominal.**

The Exhibitor's Interest

"We think, however, that, in general, an exhibitor would be entitled to insure under the Business Scheme for a sum which he might reasonably expect to obtain for the sale of his interest in the apparatus if it were, under the terms of the contract, assignable to a third party by the exhibitor."

One very salient paragraph in the letter goes to the root of the matter, the report states. "*What the precise value of that interest may be is another matter. In some cases it may be merely nominal.*" This deals with a point which even yet may not be fully appreciated, in that under the War Damage Act there is no certainty as to the amount which will be paid as compensation.

From a perusal of some of the contracts which Western Electric have submitted to their licensees for signature the amount of the value insured as we are informed, by agreement with the Board of Trade, can be calculated from the premium, which is 1½ per cent. It seems that a number of the larger sets are being insured for a sum of £750, others for about £500.

This is the first indication one has had of what the value payment is likely to be under the War Damage Act, and if that is the total amount to be paid there is obviously no point in paying additional premiums for a larger sum. Furthermore, if an exhibitor took out an insurance of his own, when it came to replacement Western Electric would approach him on the usual trading terms, as their offer to replace at prime cost only applies to those who enter into a contract with them. Actually, therefore, the reply from the Board of Trade does not take the matter much further.

Splitting the Premium

The general objection of the C.E.A. to the Western Electric suggestions can still be summarised into the fact that the Committee still thinks that they ought to share the premium. . . . It cannot be suggested that it would be good advice to consider an individual insurance on this basis as a suitable alternative to the Western Electric scheme.

The Committee has considered the desirability of making representations to the Board of Trade with a view to the amendment of the Act. The first question on

Continued on page 5

The Hun at War

ON

BRITISH MOVIETONE NEWS

KINEMATOGRAPH WEEKLY

EDITORIAL AND GENERAL OFFICES
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A NATIONAL POLICY

WHEN you want a thing badly enough, you generally end by getting it. Exhibitors know by experience that most of their disappointments and failures can be traced to a lack of intensive effort—their desire has in many cases not been strong enough to be pressed home to success, defying all obstacles.

Yet when they have made up their minds firmly and unanimously they have achieved their ends, and the lesson still applies. More and more in recent years have they adopted a policy of planning on national lines, and, although it has not always been easy to ensure enthusiasm throughout the country at a given moment, there have been enough successes to prove the wisdom of the scheme.

There are a certain few systematic pinpricking handicaps which demand wide rather than particular treatment. Such a question as the demand for a charity contribution as a price for Good Friday opening is an example.

Now when a County Council makes a demand on a body of licensees it is generally thought prudent to comply—whether the request is within the spirit and letter of the law or not. We generally feel that they are awkward customers to fall foul of and we would rather put up with an occasional injustice than show resentment.

Not very heroic, perhaps, but we call ourselves business men, not heroes. The fact remains, however, that there is no warrant for this stipulation, and the desire to keep on good terms with the licensing authorities is the sole reason for accepting, retail, what the exhibitors as a national negotiating body would certainly refuse to entertain if the demand were presented on a wholesale scale.

At the moment we are in that rather unsatisfactory stage when we are more intent on securing a concession and paying an unjustified price for it than on adhering to a settled principle, come what may.

It is not easy, of course, to say that Good Friday opening is recognised Trade practice. A very large number of kinemas are completely uninterested, but to those who wish to open on that day the matter is a serious one.

What *is* easy is to prove that there is no possible connection between Good Friday opening and Sunday opening. The Sunday Entertainments Act of 1932 stipulates that a proportion of the revenue from Sunday opening shall be devoted to certain objects, and it is no doubt this provision which has given rise to the demand for a charity contribution as a price for the liberty of opening on Good Friday.

One can reasonably ask that our Trade leaders should take the matter up and give a considered verdict on the policy that should be adopted. It is most definitely a question that should be settled on a national basis, and, like certain other difficulties we have had to meet, it will probably turn out to be controllable when it is faced resolutely.

But in any event our case is weakened by the present attitude which regards all the negotiation on the subject to be the business only of the Branch immediately concerned. It is more than a local matter, and we all know it, but it is not always pleasant or convenient to take up a challenge that is apparently only threatening at the moment one section of the exhibitors.

Long Shots

SPICKERNELL NAMED FOR V.P.—JOHN GRIERSON HERE—TEDDY CARR'S HIGH HOPES—"H" NEWS REELS—OSCAR DEUTSCH IMPROVING

THE nomination of Coun. F. J. Spickernell for election as C.E.A. vice-president for next April is early in the field, and anyone who contests the vice-presidency with him will have the satisfaction of a campaign against a personality of wide experience in many fields of activity, including furnishing, building and running some of Portsmouth's largest theatres, as well as a personality of great forcefulness.

PORTSMOUTH knows him, too, as a former Lord Mayor who had the honour of receiving the King and Queen and the young Princesses during his term of office, as a vigorous and far-sighted chairman of the city's Health and Housing Committee and an outspoken critic of matters requiring this treatment

A SOLDIER in India in early days, he afterwards travelled the world, entered the house furnishing business, and later turned to kinema proprietorship as offering scope for his enterprise and perseverance. His Portsmouth interests include the Regent, North End; Plaza, Bradford Junction; Tivoli, Copnor Road; Troxy, Fratton Road; and the Rex, Fratton Road. He also built the Northam, Southampton.

HIS Portsmouth branch colleagues unanimously supported his nomination at the meeting last week, Charles Clarke, W. C. Elliott and A. Levison speaking of Coun. Spickernell's valuable work for the city and the Trade, especially his two years Lord Mayoralty, his four years chairmanship of the branch and his delegates duties at C.E.A. General Council Meetings.

HAVING known him a good many years, I was by no means surprised at Teddy Carr's enthusiasm when I met him on his return from his United States trip. It is three months since he left—his longest spell away from U.A. London headquarters—and he has come back armed with authority to set in motion a very big British production campaign which is to be financed from the reservoir of capital the company has perforce amassed here.

PICTURES of high quality can be exported; money cannot. So United Artists will create a series of new works which will not only go abroad as evidence of Britain's picture-making qualities, but will develop them here to a high level and bring further well-supported activity to our studios.

CARR himself, although primarily concerned with the new developments this programme will involve, has yet another cause for satisfaction, for he has signed a further six-year contract with U.A. This certainly indicates that headquarters look to London with confidence. A good many interesting side issues came up in my chat with him, one interesting point, news to me, being that Korda had already been the means of sending $600,000 to this country.

HOW much the further issues of the Nazi film "The War in the East" will intensify the war mentality of the nation remains to be seen, but the newsreel treatment of the first instalment was not more shocking than we expected. Certainly it would be terrifying to people who had seen nothing of the sort before, but I doubt if the average Britain found it chilling to the spine.

AS a picture of frightfulness it is an extremely efficient job of work, but we ourselves have seen war pictures before and mutilated buildings, only too often, are more familiar in actuality than on the screen. As pure kinematography the picture would have been stronger if it had shown, just now and then, evidence of a return blow.

IT was interesting to see how the different newsreel editors handled the same subject. It was their commentary which revealed their individuality, and on the whole there was not room for much variation. The general idea was naturally to fan the flames of public spirit against the ruthless gangsterism of Hitler, and our own munition workers and their efforts were quoted in answer to it.

RATHER revealing of our national character, when you think it over, that a deliberate and clever attempt to hypnotise by terror should be utilised, almost in its original form, as a stimulus to resist. Most of us are waiting with interest to see subsequent instalments, but I still have the fear that unless they are more and more horrible they will fail to galvanise our slackers, and if they are any worse a big percentage of regular kinemagoers will avoid seeing them.

COUN. F. J. SPICKERNELL, J.P.

I EXPECTED in this issue to give particulars of the date of the annual meeting of the A.B.P.C., which has usually been held not later than September. A decision may be reached this week regarding the date, but the meeting may have to be pushed just over the line into October, I gather.

JOHN GRIERSON, Canada's Films Commissioner, is over here on the task of establishing a film unit for Canadian forces. John is like Browning's "Waring": you look for him in one place and he has gone, and he turns up again in a most unexpected place.

BUT now he has his Films Commissionership for the Canadian Government he will have to be on Canadian soil for some part of the time. This trip to England is just another part of his many duties.

THERE will be no-one who will begrudge John Corfield the cordial reception given by the lay Press to his first independent production "He Found a Star," which appears to be playing to eminently satisfactory business at the London Pavilion: at the same time, I had hoped that last Wednesday's reception would have afforded J. C. an opportunity of announcing his forthcoming production plans. These, however, will doubtless be detailed at a later date.

GENUINE regret was expressed at the absence from the function of Oscar Deutsch, who is taking a very keen and practical interest in production these days. Although his medical attendant prevented him from being present I was glad to learn on Tuesday that his condition is improving every day, although it is too early to set a date for his return. His illness, however, did not prevent him from sending a typical message of welcome and good cheer to the Press, which was warmly reciprocated.

BERNSTEIN ON HIS WAY BACK

Kine. New York Cable from Motion Picture Daily

***SIDNEY BERNSTEIN** left America Saturday. Warners will release "Target for To-night" on receiving London's approval of the deal.*

***WILLIAM RODGERS** has been elected Metro Vice-President.*

***UNIVERSAL VOTES** a dividend of $2 each on first preferred.*

***PARAMOUNT VOTES** a common dividend of 25 cents. a share; the highest since 1935.*

***THE MEXICAN UNION** starts a strike against American major companies which, adamant for a united front, threaten to quit Mexico unless strike settled, plus a guarantee of a future labour peace. Majors in New York halt shipments to Mexico pending strike end.*

***THE INDUSTRY** is planning a campaign of protest to the Senate against the increase to 15 per cent. on admission tax rate. The increase had been accepted in the House for the provision of 10 per cent. on admissions over 9 cents., thus restoring exemption, The measure has still to go into Conference in the Senate House before becoming law.*

***THE AVAILABILITY** of materials under military priorities is seen as determining the fate of television in the immediate future. Lack of essential parts is crippling production of receivers, etc.*

THE guests of honour at this luncheon were Vic Oliver and Sarah Churchill, the stars of the picture. The former made a characteristic speech which I am bound to say was more typical of his histrionic qualifications than the more or less straight rôle he was called up to enact in the picture. His description of the alleged synopsis of the story was the medium of a series of wise-cracks which were hugely enjoyed. Let me mention one—"The hero is very, very poor—has nothing to do—he's a cutter for Gabriel Pascal."

A CUSTOM has grown up in Liverpool during these lean days of rationing which has bestowed advantage on the kinema. The sandwich habit has possessed city workers, many of whom bring their sandwiches to the pictures, and derive physical and æsthetic sustenance at the same time. Lunch and pictures from 12.30 to 2 is preferred to waiting in queues in overcrowded cafés.

IT was interesting in view of the present boom in British production to note the number of well-known figures connected with this side of the Industry, who were lunching at Denham Studios on Friday. Sitting opposite me at the next table were Lady Yule and G. W. Parish, while Miss Yule and some friends occupied an adjacent table. Capt. Norton and Spencer Reis, Walter Hanbury and Paul Steyne, Dr. Galperson, Gerald Freeman, Leslie Howard and his secretary, Adrian Bomsel, Bill Sistron, Ronald Pertwee, Harold Huth, Harold French and Harold Boxall made up the direction and production personnel present.

AMONG others present were Stanley Haynes, Basil Radford, Richard Green, Judy Campbell, Clive Brook, Dennis Arundel, several well-known script writers and publicity men. Chatting with Boxall later, I was informed that the studio restaurant has been full daily for some weeks past. This is due not only to increased production at the studio, but also to the fact that many others on business at the Denham laboratories, as well as visitors, find the Denham studio restaurant a congenial meeting place. It is certainly the biggest gathering I have seen there since the boom period.

THE old adage that "lookers-on see more of the game" than participators is brought to mind by a letter received this week from a kinema patron who declares that British films do not exhibit the meticulous care in every department which is shown in American pictures.

AS an instance of this absence of carefulness, the critic in question refers to a published still of a scene from "Young Mr. Pitt," in which the period furniture is correct, but the carpet is a modern jazz pattern!!! Further, the two over-decorated ornaments on the mantelpiece are Victorian, and Donat's coat is of moiré—not plain—silk. This, says the critic, gives Donat "a zebra-like appearance."

I COULD not help reflecting when I met C.E.A. committeemen in the ample room of 127, Wardour Street, on Tuesday, that exactly a twelvemonth before they had passed through their first experience of bombing from the air, and were not looking upon it as an experience to be repeated. Since then, many of them have known it at closer quarters in their own towns.

THE present attenuation of staffs in kinemas due to dereservation and registration of floor staffs is making many difficulties for members of the Industry who wish to be absent from their theatres on C.E.A. and other business. Many exhibitors are scouting round to find skilled or even partly skilled operators to fill the ranks left open by the call to the Army and are finding very great difficulty in supplying their needs

A BLITZED kinema in the East End of London, with only the two staircases and the paybox left, still has a notice outside "Standing Room Only."

BATH, at its Forum kinema, boasts as commissionaire an American who fought and was wounded in Britain's cause. He is Harry Pearce, at one time M.C. at the Club Morocco, New York. He resigned and came to England to join the Kings Royal Rifles, his English parentage and birth helping him. Wounded during the Calais evacuation, he was subsequently invalided out.

I WAS very sorry to learn of the death on Tuesday, in a London nursing home, of Florance M. Guedalla, a director of United Artists Corporation and eminent London solicitor. When I saw him last at a reception in connection with U.A.'s distribution deal with Ealing Studios, it was easy to see that he was a very sick man. He was a man of old-world charm, quiet and retiring, whom it was a pleasure to meet.

THE STROLLER.

Close-Ups

By

Screencomber

JONAH AND THE WAIL

THE Editor frowned severely, coughed menacingly and began: "We have," he said, using the Editorial and Royal "we," "tolerated your abuses of, and sneers at, all we hold dear. We have watched with horror your cheap witticisms about the renters, those great-hearted, tolerant patrons of ours whose advertising provides you and me with our bread and butter. We have seen your jibes, your jeers and sneers about everything in the business, the vapid outpourings of a jealous, envious, petty, spiteful, illiterate brat."

We thanked him for his appreciation and were about to depart. "One moment," he rasped, "we are not done just yet. We have permitted these babblings of yours in the past, but the limit has been reached. Some things should be sacred even to you.

"Last week you took a crack at Jonah Barrington. Before me is a letter of protest, in which he refers to your 'not too clever gibe.' As a direct result Mr. Barrington has been provoked into running an attack on us in the *Daily Express*. In Saturday's issue you will see a reference to 'a moaning trade paper.' That is us. Now see what you've done. Fie on you!"

THE LECTURE CONTINUES

"THIS," continued the Editor, bowing courteously to a tall, strikingly handsome person with greying hair, "is Mr. Langford, our advertising director." Mr. Langford inclined his head slightly and continued his dignified silence.

"Mr. Langford will tell you that the renters are aghast that fun should be poked at the dignified, we might almost say deified, person of their favourite film critic. As a protest they have threatened to withdraw their advertising; we forget exactly whether it is unless to stop or continue to make 'not too clever gibes' at Mr. Barrington.

"The publicity men are already up in arms and marching on Long Acre, and the travellers will protest as a matter of course. In short, we, through your ill-timed levity, will all be starving."

Here he broke down and sobbed, while Mr. Langford took his head in his arms and tried to comfort him with a "There, there" and a "Tut, tut" and a "Don't take on so."

"Not only," said the Editor between sniffles, "has Mr. Barrington told his readers to see 'War in the East' or whatever it's called, but he's told them to see 'Underground' at the Gaumont as well. Now see what you've been and gone and done."

We pointed out that Mr. Barrington had evidently got his Underground stations mixed up and got out at the Gaumont, Piccadilly, instead of the Warner, Leicester Square, where "Underground" is being screened; then we raised two fingers smartly in the Victory sign and retired.

ACTRESS IN THE SOUP

ERNEST BETTS claims that producers won't find leading ladies in the smoked salmon. A leading lady of our acquaintance (my, how that girl can lead) stated:

"Mr. Betts is right. I hid for many months in the smoked salmon without results, and then one day I switched over to the caviare, from which I popped out and said 'Boo' to Mickey Balcon, who received such a shock that he immediately signed me up for a horror film. I think your London policemen are wonderful, but it's only because Mr. Balcon's publicity man, an Irish gentleman called Danny, told me so."

ODD

Gabriel Pascal
The Rascal
Claims that Shaw
Is a box-office draw.

PROMOTIONS

THE Admiralty, War Office and Air Ministry—in whichever order they should come—are considerably concerned about promotion for those high-ranking officers of the various services who provide the Forces with their film entertainment.

It is realised by all three of these far-seeing branches that the time will come when no further promotion is open to those fellows who provide the kinema shows. We mean that when they reach the rank of Admiral, Field-Marshal and Air-Marshal, what more has the future in store for them other than to be mistaken for their own commissionaires?

It has therefore been decided that the only way to overcome this embarrassing difficulty is to offer them awards. For instance, we will see in the near future a communiqué from the Admiralty reading something like this: "Admiral William Carrot has received the Victoria Cross for his gallant work in having secured first run for H.M.S. *Magnificent* of the new Widgey Newman feature, 'Our Dogs and the Dogs that Dodge 'Em,'" or "We are pleased to announce that the Military Medal has been awarded Field-Marshal Bert Whatsit for his initiative in having captured Gracie Fields, just before her return to America, to sing 'There'll Always be an England' to the brave boys of Wareham Down Camp," and so on.

"Teddy" Carr has a chat in New York with Walter Gould, Foreign Manager, and Arthur Kelly, General Manager of United Artists

POLICE, EXHIBITORS AND CHURCHES OPPOSE S.O.

E.N.S.A. CONCERTS FOR ROCHDALE

A QUEER assortment of interests opposed the application of the Regal, Rochdale, for permission to hold Sunday evening concerts in association with E.N.S.A. They included local kinema managers, the Chief Constable and the Rochdale Christian Union. The justices, however, gave permission for the concerts to be held over a period of six months starting in October.

The attitude of the Chief Constable (H. Howarth) was that the will of the people ought to prevail, but he went on to point out that when there was a public poll in 1933 the Sunday opening of kinemas was not wanted. If there had been a radical change in public opinion since then he was unaware of it.

On behalf of the Rochdale and District Amusement Managers' Association, J. S. Stoney said the kinemas were suffering from shortage of staffs, and to give one day per week—as was essential—to the members of the staffs who had to work on Sundays would make it practically impossible to run the kinemas as efficiently as was desired. The application had been made on a purely commercial basis; it had not been made in the interests of the welfare of the people, but purely to make money.

Further, no evidence had been produced of any real demand for Sunday concerts or of changed circumstances since the previous application 12 months ago.

The Chief Constable also reminded the Bench that last November the justices refused to accede to an application identical in terms to the one just heard. The applicants had made no attempt to canvass the will of the people and the justices probably would agree that they had been neglectful in that they had failed to produce an essential piece of evidence in support of their case.

Sunday Charity Drive

Rochdale Watch Committee have granted permission to the Rochdale and District Amusement Managers' Association to hold kinema shows on Sunday next, on behalf of charities. It is proposed that 75 per cent. of the proceeds shall be handed over to the Mayor's Infirmary Fund and 25 per cent. to the Cinematograph Trade Benevolent Fund.

STAGGERED HOURS AT WIGAN

The following revised and earlier hours of closing came into operation at Wigan on Monday.

Last performance must finish by 9.55 p.m. and that the premises cleared by 10 p.m. Closing hours have been staggered from 9.30 p.m. onwards.

Children under the age of 14 years shall not be admitted after 7.30 p.m. or to second house performances.

The closing time for kinemas and theatres in Hull from September 8 until September 21 will be 9 p.m. Then, until further notice, all entertainments must close down at 8.45 p.m.

KINGSWOOD TO CONSIDER S.O.

When an application was made by the Ambassador Kinema, Kingswood, Bristol, for permission to open on Sundays, members of the Urban Council expressed the opinion that while they were not averse to the opening of kinemas in the district on Sundays they thought it would be advisable for further inquiries to be made, and they adjourned the matter for further discussion.

Only last month the Bristol licensing magistrates granted permission to the Kingsway, which is within two miles of the Kingswood houses, to open on Sundays.

A.B.C. LETS ONE GO

Empire P.H., Crewe, which up to recently has been operated by A.B.C., has now been taken over by A. Hand, proprietor and manager of the Kino, in Co-operative Street, Crewe. It is understood the lease of the Empire ran out a short time ago.

FROZEN CREDITS FOR BRITISH PRODUCTION

CARR OUTLINES U.A. PLANS

FRESH from his visit to New York and Hollywood and his conferences with United Artists' headquarters in the States, E. T. Carr, joint managing director of U.A. here, is back in Wardour Street with even greater enthusiasm for his company's output than ever.

The most important line of policy developed, of course, is associated with the financing in this country of high-grade production by using the frozen credits—money which war time conditions do not allow to be remitted to America. How best to divert this into channels which will lead, both nationally and economically to a prosperous issue has now been settled.

The investment of this large sum of money—which may approach a million pounds—has been authorised for the making of pictures here, and their production will be on a scale commensurate with the standard of United Artists. Perhaps £100,000 or even £200,000 would be regarded as a justifiable expenditure, says Mr. Carr, to ensure a first-class result.

Details as to this programme are naturally not yet ready for discussion, nor are the studios set, but the output will in no way prejudice or compete with the arrangement with Ealing studios. The contract with Michael Balcon for six or eight films a year is completely unaffected.

Much of Mr. Carr's satisfaction with his U.S. tour is concerned with the quality of the product at present in hand. Korda's "Jungle Book, with Sabu (in Technicolor), and his joint production with Lubitsch of "To Be or Not To Be" are highlights eagerly anticipated, and so, of course, are Walter Wanger's "Eagle Squadron"—work on which is proceeding here—and "Sundown."

Edward Small's "International Lady," with Ilona Massey, and the picture which Alfred Hitchcock is directing for David David Selznick are other notable pictures to follow. "Claudia" is the next to follow Selznick's list. Colour will be a feature of several on the programme.

We have already recorded progress on the British pictures now in hand. "Ships With Wings" is the first of these.

Continued from page 3

Insurance of W.E. Sound Equipment

C.E.A. to urge Amendment of War Damage Act

which it anticipates general agreement would be an amendment of the Act to permit of the payment of premiums to cover the full reinstatement value.

There is a second amendment, which a number of exhibitors would welcome, but in regard to which consideration is necessary for reasons which will be explained. The liability to insure is compulsory upon Western Electric; it is optional to an exhibitor whether he takes up the scheme and, in fact, the Western Electric Company have intimated that if a sufficient number of exhibitors do not sign the whole scheme will be abandoned.

The line of approach to the Board of Trade for a second amendment to the Act would be to ask for a clearer definition of the insurable interest of an exhibitor and that the precedent followed in regard to leases—whereby the premium is apportioned as between the lessor and lessee in property—should be followed in these cases.

It would be possible, of course, to ask the Board of Trade that the amendment should make it optional for the exhibitor to participate in that kind of insurance, but it is not anticipated that an optional scheme will be considered as the basis of any insurance is still to create a fund from premiums received from all persons who would be liable to that kind of risk. It is, therefore, to be anticipated that the Board of Trade if they were willing to listen to this request for amendmend would have to say that such a scheme should be compulsory upon all.

That brings us to the point (the report concludes) that in the knowledge of the Committee quite a number of exhibitors do not intend to cover their risk and the Committee is left, therefore, in the position that it can only ask the General Council whether it is its wish that it should proceed to ask the Board of Trade for this second amendment having in mind that it would probably entail a compulsory scheme upon all exhibitors.

"TARGET" RENTALS

RELIEF FOR SMALL EXHIBITORS

Reporting upon the meeting between officials of the M.o.I. and representatives of the C.E.A. and K.R.S. relative to "Target for To-night," the General Purposes Committee states that there are two dissentients to the report on the grounds that it revives the principle which was originally established some two years ago that the Association should be consulted as to the distribution of a film which also includes the price to be charged for rental.

During discussion many members strongly objected to the minimum price asked by the distributor of 15 per cent. for "Target for To-night" of very small kinemas which could not afford to pay such a price. The Association is prepared to take up cases with the distributor where exhibitors can show that they had grounds for dissatisfaction.

Continued from page 3

A WORTH-WHILE INVESTMENT

dated balance sheet. It is also suggested that some form of restraint is now likely to be placed on the practice of dealing in controlling share interests.

Particulars are then given of the capital structures of the three groups.

Gaumont-British Group

Gaumont controls about 350 kinemas. Capitalisation is as follows:—

4½ per cent. debentures	£4,534,617
5½ per cent. preference shares ...	£3,250,000
Ordinary and "A" ordinary shares	£3,000,000

During the past few years, continues the statement, Gaumont's finances have been considerably strengthened. The bank overdraft, which stood at £1,149,785 in 1936, is now understood to have been practically paid off, so that the group has no unfunded debt. By means of the Sinking Fund and capital repayments, the debenture issue is also being steadily reduced.

Some writing down of capital may be needed, although the amount is not thought to be heavy. In the opinion of the writer the effect of any such action should be favourable to shareholders.

A.B.P.C. Position

The Associated British group owns or controls about 500 theatres. The issued capital is as follows:—

5 per cent. debentures	£3,239,426
6 per cent. first cumulative preference shares	£2,000,000
5s. ordinary shares	£2,000,000

Under the heading of sundry investments are included sums paid for options and the control of circuits and other intangible assets, the value of which is to-day problematic.

Against this and other possible over-valuations must be placed the large total of £3,750,000 of reserves, or probably more than double the amount needed to meet any such contingencies.

Odeon

The Odeon is a later group, but now controls over 250 kinemas, mostly of an up-to-date type. The capilisation, in addition to loans and mortgages of moderate dimensions, is as follows:—

5 per cent. debentures	£1,729,623
6 per cent. debentures	£1,440,000
6 per cent. cumulative preference shares	£1,563,151
5s. ordinary shares	£874,991

During the short time the group has existed, *i.e.*, since 1937, it has shown satisfactory profits.

Securities of these three groups have been roughly classified, as follows:—

	Approx. Price, 1/9/41.	Yield. £ s. d.	Yield to Redemption. £ s. d.
For Investment (all Mortgage Debentures).			
G.-B. 4½ Deb.	82½	5 9 6	5 14 9
A.B.P.C. 5% Deb. ..	98½	5 1 9	5 2 3
A.B. Properties 4½% Deb.	85	5 6 0	5 8 6
Odeon 5% Deb. ..	84½	5 18 0	6 3 0
For Speculative Investment.			
G.-B. 5½% Cum. Pref.	11/3	9 12 6	All dividends have been paid with margins out of current profits in each year
Prov. Cine. Theatres 7½% "B" Cum. Pref. ..	19/6	7 14 0	
A.B.P.C. 6% Cum. Pref.	17/6	6 17 0	
Odeon 6% Cum. Pref. ..	13/0	9 4 6	

For Speculation for Capital Profit.	Dividend.	Price, 1/9/41.
G.-B. 10/- Ord. ..	— Nil	3/3
G.-B. "A" 5/- Ord. ..	— Nil	1/9
A.B.P.C. 5/- Ord. ..	— Nil	7/6
Odeon 5/- Ord.. ..	— Nil	6/0

A final dividend of 10 per cent. for the year for Spalding Picture House has just been announced, the profit being £3,530 and the amount brought forward £6,978.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., SEPT. 11, AND WED., SEPT. 16

Thursday

Slave Ship (*20th-Fox*)

Century Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Warner Baxter, Wallace Beery, Elizabeth Allan, Mickey Rooney, George Sanders, Joseph Schildkraut, Jane Darwell. **Director:** Tay Garnett.

"Slave Ship" tells the story of the last of the swift-sailing vessels to engage in the slave traffic from the African coast to the Southern States of America. Captain Lovett, a slave-running sea captain, after meeting a fine and beautiful girl (Elizabeth Allan), determines that he will abandon slave-trading. His cut-throat crew, led by the mate (Wallace Beery) and the boatswain (George Sanders) decide otherwise and mutiny. How Lovett regains command of his ship and prevents with the aid of his wife and Swifty, the cabin boy, played by Mickey Rooney, further slave-running, makes for a dramatic film.

The Night of January 16th (*Paramount*)

Carlton. 10.30 a.m.

Cast: Robert Preston, Ellen Drew, Nils Asther, Clarence Kolb, Willard Robertson, Cecil Kellaway, Donald Douglas, Paul Stanton, Margaret Hayes, Alice White, Jean Phillips, Rod Cameron, Keith Richards, Paul Irving, Georges Renavent, James Flavin, Edwin Stanley, Harry Halden, Roy Gordon, Cliff Nazarro. **Director:** William Clemens.

The story of "The Night of January 16th" turns on the murder of a financier and the discovery of the disappearance of £5,000,000 of company funds. Ellen Drew, in the role of the dead magnate's secretary, is arrested for the murder. Preston as a relative of one of the financier's associates, turns amateur detective, solves the mystery, thereby establishing the girl's innocence and recovers the missing money.

Friday

The Parson of Panamint (*Paramount*)

Plaza. 2.30 p.m.

Cast: Charlie Ruggles, Ellen Drew, Phillip Terry, Joseph Schildkraut, Porter Hall, Henry Kolker, Janet Beecher, Paul Hust. **Director:** William McGann.

Based on the celebrated novel by Peter B. Kyne, the story of "The Parson of Panamint" is set in the rugged and bustling atmosphere of a Western mining town. The philosopher of the town, who rules the community according to his own code and ideals, discovers gold in the Panamint mountains and divides the mines between the settlers of the town. He organises the social and political institutions of his fellow-townsmen and tries to find them a spiritual guide. In the rôle of Chuckawalla Bill, this rare and lovable character Charlie Ruggles gives a brilliant performance, and makes the creation of Peter B. Kyne a real live and believable individual. The central pivot of the story is the problem facing Chuckawalla Bill when he sets out to find a parson who not only believes in brotherly love but who carries his beliefs into practice in public and private life. Eventually Chuckawalla Bill overcomes the problem in a unique and surprising way, but it is such a way that none can possibly quarrel with his solution.

Shorts (*20th-Fox*)

Century Theatre. 10.30 a.m.

The Popular Magic-Carpet Series produced by Truman Talley and described by Lowell Thomas provides four thrilling subjects, "Spotlight on Indo China," A Letter from Cairo," "Caribbean Sentinel," dealing with Puerto Rico, and "The Miracle of Hydro," an inspiring picture showing man marnesing a great river to supply irrigation.

The world's greatest thrills are brought to the screen in "Training Police Horses" of the "Adventures of the Newsreel Cameraman" series.

Ed. Thorgerson vividly describes thrills in the world of sport in "Playing with Neptune" and "Symphony in Snow."

Monday

The Phantom Submarine (*Columbia*)

Own Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Anita Louise, Bruce Bennett, Oscar O'Shea, John Tyrrell, Pedro de Cordobo, Victor Wong, Charles McMurphy. **Director:** Charles Barton.

The story tells of a fantastic plot to destroy America's defences, as Bruce Bennett, an ex-U.S. Navy diver, sets out aboard a steamship to salvage a gold consignment which went down with the steamship *Arcadia*. The night before sailing Bennett meets Anita Louise in a night club, who claims she is a newspaper reporter. Bennett, on an impulse, follows her home, but instead, she goes to a hovel in Chinatown, where he stumbles on the body of a man, just murdered, but before the police arrive both body and girl disappear.

Bennett sails the next morning, shaking off the previous night's events as a bad dream. The sunken ship is located and Bennett finds the treasure. However, he makes an amazing discovery. The ocean floor is alive with mines ready to be released, cutting off the Philippines from any fleet trying to come to their aid. Coming to the surface, he finds that the ship and crew have been taken over by foreign agents. From then on the action comes thick and fast when a United States destroyer comes to the rescue of Bennett and Miss Louise, who has stowed away in order to get a story.

I Thank You (*G.F.D.*)

G.-B. Private Theatre. 2.30 p.m.

Cast: Arthur Askey, Richard Murdoch, Lily Morris, Moore Marriott, Graham Moffatt, Issy Bonn, Forsythe, Seamon and Farrell, Kathleen Harrison, Wally Patch, Felix Aylmer, Peter Gawthorne, Phyllis Morris, Roberta Huby. **Director:** Marcel Varnel.

Arthur Askey, "silly little man" of radio fame, has made another film—"I Thank You"—the title of which is, of course, based on his celebrated slogan.

Askey and "Stinker" appear as a couple of stranded entertainers who set out to persuade a wealthy woman to back a show. This scheme precipitates "Big" once more into feminine costume—the comedian posing as a cook, with "Stinker" partnering him as footman. The quest for a backer leads to uproariously funny sequences, while Moore Marriott adds to the prevailing fun as an irascible ancient who takes pot shots at barrage balloons under the mistaken idea that they are Nazi zeppelins. The climax shows Arthur's show being given a try-out before an audience of tube shelterers and, of course, proving a winner.

Three of Noel Gay's latest numbers are featured—one of them, "Let's Get Hold of Hitler," being staged by Askey and Company in the tube show, with a chorus of shelterers.

Tuesday

They Dare Not Love (*Columbia*)

Own Theatre. 10.30 a.m. and 2.30 p.m.

Cast: George Brent, Martha Scott, Paul Lukas, Egon Brecher, Roman Bohnen. Edgar Barrier, Kay Linaker, Frank Reicher. **Director:** James Whale.

George Brent, an exiled Austrian nobleman, meets Miss Scott in a café just before he is preparing to leave his native land. She is accompanied by her father, Professor Kellor (Egon Brecher), and her fiance, Capt. Willi Ehrhardt (Edgar Barrier). There is a raid on the café, and Brent, with Miss Scott and her father, escape, to find that Willi has been left behind. The three fugitives escape to a ship bound for America, on which Brent encounters Paul Lukas, a Gestapo agent, anxious to bring about the Prince's return to Europe. The romance between Brent and Miss Scott deepens. Learning that Martha's fiance is imprisoned in a concentration camp, Brent surrenders himself to the Gestapo for the return of Willi, but it is not until after he has taken this step that Martha discovers that Willi is a Nazi, and has never been in a concentration camp. In a breathless, suspenseful climax she races after the ship, and in a sudden, surprise conclusion, the lovers are reunited.

Wednesday

Her First Beau (*Columbia*)

Own Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Jane Withers, Jackie Cooper, Edith Fellows, Josephine Hutchinson, William Tracy, Martha O'Driscoll, Una O'Connor, Jonothan Hale. **Director:** Theodore Reed.

"Her First Beau" tells the story of a young lady, going-on-16, who suddenly discovers romance, and torn between a strong desire to remain a kid and go fishing, and an equally powerful desire to grow up quickly so that she can be a beautiful siren. Jane, wanting to become a great writer, decides that to do so she must suffer first, and further, that the best way to suffer is through an unhappy love affair. She turns to Jackie Cooper for help, but he is too busy making and flying his parent-forbidden glider to bother with love. She then turns her attention to Kenneth Howell, a sleek young socialite, but he is captured by

Continued at foot of column 3

A Bunch of New Films from M-G-M

Clark Gable and Rosalind Russell in a scene from THEY MET IN BOMBAY, forthcoming M-G-M presentation

A BOX-OFFICE PROPOSITION

"Serenade from Heaven"

The main star of "Serenade from Heaven," outstanding film about to be released by International Film Renters, Ltd., is the famous Marta Eggerth, who has just joined Metro-Goldwyn-Mayer, who will bring her out in Hollywood as one of their main singer stars. Her perfect performance when she sings the delightful "Ave Maria" is without doubt one of the greatest attractions that have ever been reproduced in a film.

An important fact from the business point of view is that the picture was screened at a private showing at the Vatican in Rome to His Holiness the Pope, who was very pleased and recommended it for all Catholics.

AXIS LOOKS AHEAD

Films After the War

According to the Berlin wireless, Goebbels has been discussing with Pavolini, the Italian Minister for Popular Culture, the position of the film Industry now and after the war. They met in several conferences after the inauguration of the "Cinematographic Festival" in Venice, where the main features were war and propaganda films.

GARBO'S LATEST IN PRODUCTION

"The Chocolate Soldier"

PLENTY of freshness and variety in the near future is assured by M-G-M in their eleven brand new productions now on the floors at their Culver City studios, which includes the latest Garbo picture.

In her new film, as yet untitled, Garbo plays a dual rôle, that of twin sisters. She will appear in one rôle as her usual well-known self, while a complete metamorphosis takes place with her emergence as a moonlight blonde to shed glamour over the part of the second sister. Garbo will have Melvyn Douglas to support her as she did in "Ninotchka," in which the co-stars scored such an amazing success, while Ruth Gordon, Roland Young and Constance Bennett will be featured. George Cukor, Garbo's own director, brings the film to the screen with Gottfried Reinhardt as producer.

Dr. Kildare Again

"Mary Names the Day," eighth of the now-famous "Kildare" pictures, is being directed by Harold S. Bucquet, who will have his usual Kildare cast, Lew Ayres, Lionel Barrymore and Laraine Day. Joining these tried favourites, to add still greater interest to the picture, will be Red Skelton, champion laugh-merchant, Walter Kingsford, Nell Craig, George H. Reed, Fay Holden and Marie Blake.

Chance for Youngsters

Youth once more rides out in "Down in San Diego," Robert Sinclair film which stars a trio of M-G-M's young hopefuls—Bonita Granville, already carving an important niche for herself in the hearts of kinemagoers, Dan Dailey, Jun., featured in two new films, "Washington Melodrama" and "The Get-away," with Ray MacDonald, clever young dancer who makes his film début in the new Rooney-Garland "Babes on Broadway."

"Whistling in the Dark" is a new comedy directed by S. Sylvan Simon and produced by George Haight. This film will feature M-G-M's comedy discovery, Red Skelton, with Conrad Veidt, Ann Rutherford, Virginia Grey and many others.

World-famous Musical

The tuneful airs of Oscar Straus' "Chocolate Soldier" will be interpreted by a song bird of the Metropolitan Opera, Rose Stevens with Nelson Eddy in M-G-M's production of this musical version of Shaw's "Arms and the Man." The beloved tunes of the ever-young operetta will gain anew with the renderings of the popular stars, while Nigel Bruce and Florence Bates, laugh stealer of "Love Crazy," will figure among the supporting cast of this Roy Del Ruth picture which Victor Saville is producing.

"Honkey Tonk," an adventurous tale of the gold rush days in the Yukon, stars Clark Gable, supported by Frank Morgan, Lana Turner, Claire Trevor and Chill Wills, while Jack Conway is directing with Pandro S. Berman as producer.

Star-lit Productions

W. S. Van Dyke II and Joseph L. Mankiewicz are the director-producer team at present working on a new comedy drama with an interesting cast. "Female of the Species" stars Rosalind Russell, Don Ameche, Kay Francis and Van Heflin, who comes to Hollywood from his Broadway success opposite Katharine Hepburn in the stage version of "The Philadelphia Story."

"When Ladies Meet," Rachel Crothers' famous stage play, brings a glowing array of talent together under the direction of Robert Z. Leonard. Joan Crawford, Robert Taylor, Greer Garson, Herbert Marshall and Spring Byington are the leading players. Robert Young, Ruth Hussey, Lee Bowman, Felix Bressart will be seen in "Married Bachelor," a modern comedy which is being directed and produced by Edward Buzzell and John W. Considine, Jun., respectively.

New Hardy Adventure

A new Hardy picture is an occasion for rejoicing among the enormous following of this delightful series. "Life Begins for Andy Hardy" is the title of Mickey Rooney's next adventure in which he will be surrounded by all the usual members of the family, with Judy Garland as a guest star, and Patricia Dane and Ray MacDonald making welcome appearances among the regulars.

A gripping tale of the tabloid Press of New York during the period following the last world war is "New York Story," starring Edward G. Robinson, with Edward Arnold, Laraine Day, Marsha Hunt and William Orr. Mervyn LeRoy is directing this exciting drama.

Martha O'Driscoll, Jackie's older sister, prettier and more stylish than Jane, leaving Jane heartbroken and suffering plenty, and it takes an accident, in which Jackie, secretly flying his forbidden glider, crashes into a tree, before Jane realises that Kenneth after all was just a flash in the pan and Jackie is her true love.

The Common Touch (*Anglo-American*)

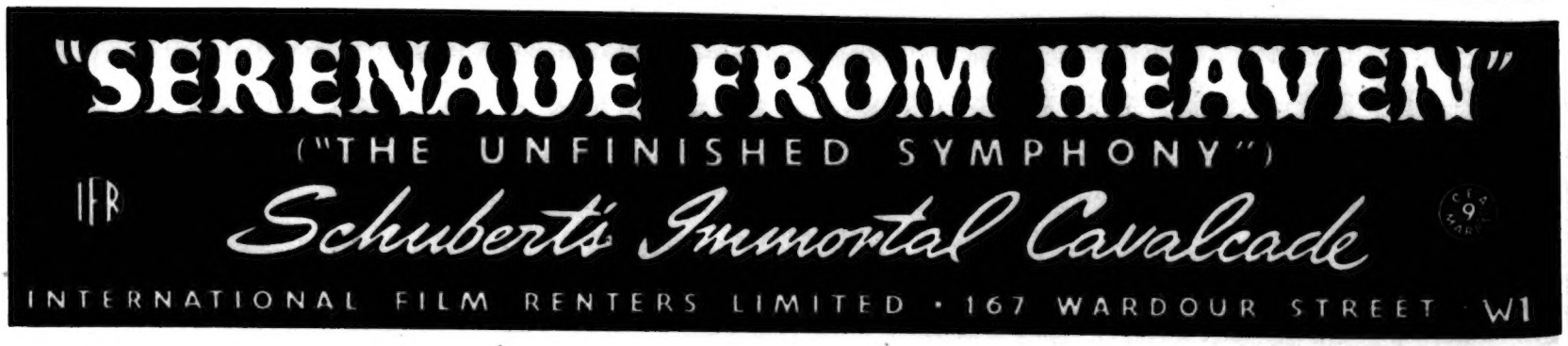
Phoenix Theatre 2.30 p.m.

Cast: Greta Gynt, Geoffrey Hibbert, Joyce Howard, Harry Welchman, Bransby Williams, Mark Hambourg, Carroll Gibbons, Sandy Macpherson, Jerry Verno, Wally Patch, George Carney, Raymond Lovell, Bill Fraser and Scott Sanders. **Director:** John Baxter.

John Baxter, producer and director of "The Common Touch," makes great claims for it when he says he considers it better than his "Love on the Dole." From the point of view of production value, it is certainly more spectacular and is undoubtedly the most lavish picture he has made to date. The film gets its title from Kipling's "If"—"And talk with Kings nor lose the Common Touch."

Greta Gynt, Geoffrey Hibbert and Joyce Howard are starring in this subject, Hibbert and Miss Howard, it will be remembered, made a hit as the girl and boy sweethearts of "Love on the Dole." There is a remarkable supporting cast that includes Harry Welchman, Bransby Williams, Mark Hambourg, Carroll Gibbons, Sandy Macpherson, Jerry Verno, Wally Patch, George Carney Raymond Lovell, Bill Fraser, Scott Sanders and many other well-known stars of stage and screen.

The story concerns a young boy who is left a fortune. His directors want him to pull down a lodging house and build a block of luxury flats in its place. He disguises himself as a down and out and lives in the doss house so that he can get first hand information about inhabitants and as a result takes them under his wing.



FRANK CAPRA'S NEW FILM IS HIS GREATEST

"MEET JOHN DOE"

AT a private view in London Frank Capra's production, "Meet John Doe," aroused the unbounded enthusiasm of Max Milder and Warner Bros. executives, who describe it as one of the greatest pictures the company has ever distributed.

Cary Cooper and Barbara Stanwyck are starred. Featured players are Edward Arnold, Walter Brennan, Spring Byington, James Gleason and Gene Lockhart, supported by a cast of 137 well-known players, including Rod La Rocque, Irving Bacon, Regis Toomey, J. Farrell Macdonald, Warren Hymer, Harry Holman, Andrew Tombes, Pierre Watkin, Stanley Andrews and Mitchell Lewis.

Climaxing Capra's long record of great productions, "Meet John Doe," has swept across the screens of America as popular entertainment of extraordinary box-office calibre, and also as another editorial-arousing contribution to the outstanding achievements of the kinema. Again Robert Riskin (who is now in this country) is associated with Capra as author of the screen-play which Capra himself directed; and eight months of work on the script preceded six months of actual shooting.

During the whole of that period and until the Broadway dual première at the Hollywood and Rivoli Theatres, not one line of the nature of the story escaped for publication.

Then the film unfolded the drama of John Doe, typical of millions of "little men" of the peoples of the world, exploited, then cast aside as unwanted in the social scheme, until, awakened to fighting pitch, he breaks through the forces that crushed him. Significant as is the theme, its treatment balances the drama with continuous comedy, action and suspense in the true Capra style.

Plans for its presentation here, being formulated by Mr. Milder, include preliminary long-run seasons in all key centres, commencing at the Warner Theatre, Leicester Square, probably in October, backed by campaigns which will set a new high in Warner activities.

World's Bravest Man

Preparations are also being made for the landing here of "Sergeant York," starring Gary Cooper, the first Jesse L. Lasky production for Warners.

The recent New York première was the most pretentious in Warner records. Officials of the U.S. War Department, members of the diplomatic corps, Congressional leaders and other prominent Government personages were present. Not the least interesting character in the audience was Sergeant York himself, the World War hero upon whose exploits the drama is based.

York covered himself with glory in the Argonne when he single-handed killed 20 Germans and compelled the surrender of 132 others. In awarding him the Croix de Guerre, Marshal Foch described this as "the greatest feat ever accomplished by any private soldier in all the armies of Europe."

A powerful supporting cast includes Walter Brennan, Joan Leslie, George Tobias, Stanley Ridges and Margaret Wycherly. Howard Hawks directed.

IMPORTANT PATHE OFFERINGS

U.S. Circuit Tribute to New Thriller

Several important pictures are announced by W. J. Gell as part of the American product handled by Pathé.

One of the pictures shortly to be Trade shown is "Murder by Invitation," Monogram mystery thriller, starring Wallace Ford with Marian Marsh and Sarah Padden. The audience appeal of this offering has caused it to be booked into the Loew's New York and Fox West Coast circuits immediately after viewing the first studio print.

Monogram Musical

Harry Tobias and Edward Kay have completed three original songs to be featured in Monogram's "Sweet Sixteen," musical that Lindsley Parsons is now preparing. The numbers, for which Tobias wrote the lyrics and Kay the music, are "Sweet Sixteen," "Let's Do a Little Dreaming" and "Look What You Have Done to Me."

Frankie Darro, Jackie Moran, Keye Luke and Mantan Moreland already have been signed for the picture, which will be directed by Jean Yarbrough.

"Li'l Louisiana Lady"

Another important Monogram musical is "Li'l Louisiana Lady," which Al Herman has been signed to direct, and which is to go into production this month. The film, which will feature the music of Stephen Foster, also will headline many concert and musical comedy favourites.

Pathé Special

Sarah Padden and Roscoe Ates have been signed for two of the featured leads in "Reg'lar Fellers," first special production to be made by Producers' Releasing Corporation. The film, based on a popular U.S. newspaper strip, is now in production. Cast in the title rôles are Billy Lee, Carl "Alfalfa" Switzer, Janet Dempsey, Buddy Boles and Malcolm Hutton. Arthur Dreifuss is directing. Others in the cast are Leonard Grassi, Henry Shore, Diana Ware and Donna Callahan, all juveniles, and Marguerite de la Mott, Netta Packer, Pat O'Malley, Maren Mayo, Jack Smith, Herbert Vigran, Anna Ruth Hughes, Lew Lauria, Dan Stowell and James Gilfoyle.

Free M. of I. Shows

Several Manchester kinemas have been giving free matinée performances of new Ministry of Information films showing how Britain takes the offensive.

Children were admitted only when in charge of a responsible adult.

Gary Cooper and Barbara Stanwyck in MEET JOHN DOE (Warner)

Republic Drive Continues

Box-Office Stories and Star Values

It is evident that British Lion is not resting content upon the success of its recent series of outstanding Trade shows, for S. W. Smith is able to announce a further line-up of Republic productions in various stages of completion.

Among the notable films which have been completed are; "Puddin' Head," a spectacular musical, with Judy Canova and Francis Lederer in a box-office story. In support are Eddie Foy, jun., Slim Summerville, Alma Krueger, Astrid Allwyn, Raymond Walburn and Hugh O'Connell. Joseph Santley, who directed Judy's great winner, "Sis Hopkins," was again at the megaphone.

"Ice Capades of 1941," another de-luxe production, features the entire ensemble of the hit ice show which has played to 850,000 people in 35 American cities.

Such ice-skating champions as Megan Taylor and Belita of England, Dorothy Lewis of U.S., Vera Hruba of Czechoslovakia, Red McCarthy of Canada, are prominently featured. No fewer than 60 girls comprise the skating chorus in this picture. James Ellison is romantically cast opposite Dorothy Lewis, with Jerry Colonna, Vera Vague, Alan Mowbray and Phil Silvers featured in prominent rôles. Joseph Santley directed.

In "Angels with Broken Wings," a hit musical comedy with a Broadway background, the co-starring rôles are played by Binnie Barnes, Edward Norris, Katherine Alexander and Gilbert Roland, with five Republic "starlets": Mary Lee, Marilyn Hare, Leni Lynn, Jane Frazee and Lois Ranson in support. Barnard Vorhaus directed.

"Sunset in Wyoming" stars Gene Autry with Smiley Burnette in chief feature support, with Maris Wrixon in the feminine lead. Autry sings no less than six songs in this picture which was directed by William Morgan.

"Nevada City," co-starring Roy Rogers and George "Gabby" Hayes, has two famous silent stars of Westerns in the cast—Rex Lease and Art Mix.

The pictures nearing completion are: "Doctors Don't Tell," directed by Jacques Tourneur, celebrated French director, in which Florence Rice appears opposite John Beal.

"From Rags to Riches," with Alan Baxter and Mary Carlisle heading the cast, is a fast moving tale.

Another big picture is "Ten Nights in a Barroom," a streamlined melodrama special, with Frank Albertson, Robert Armstrong, Linda Hayes and Skeets Gallagher heading the cast.

LANCASHIRE TRADE BOWLERS

John Mather, chairman of South and East Lancashire branch, won the principal award, the Bert Taylor cup, in the annual bowling competition of Lancashire Cinema Old Boys Association. Play took place on the green of the North Lea Club, Old Trafford. There was a good turnout of members and players.

This is the second time Mr. Mather has won the Taylor cup. Runner-up in the final game was Coun. W. W. Woolstencroft.

Following bowls, members sat down to tea and a social gathering, at which J. Brearley presided. The cup was handed to the winner by E. Gratton Milloy, president of L.C.O.B.

It is expected that an early meeting of members will be held to elect a president-elect and to discuss future activities.

"JEANNIE" WELCOMED TO CARDIFF

When Barbara Mullen made a personal appearance at the Capitol, Cardiff, on Tuesday, in connection with the showing of "Jeannie," she was chief guest at an informal luncheon in the Capitol café arranged by R. G. Butler, the general manager. Other guests included W. H. Jamieson (Odeon Exploitation Chief), E. G. Pike (Area Administrator), Mrs. R. G. Butler, Major R. King, Douglas Thomas (G.F.D. South Wales manager), Frank Webber (general manager *Western Mail* and *South Wales Echo*), and W. Riley, Odeon, Bristol. Subsequently Miss Mullen, accompanied by W. H. Jamieson, R. G. Butler and party visited the City Hall, where they signed the visitors' book and had tea with the Lord Mayor (Ald. C. H. McCale), and the Deputy Lord Mayor and Mayoress (Councillor and Mrs. W. Benbury).

LODGE ANIMA CELEBRATES COMING-OF-AGE

BRILLIANT FUNCTION

THE twenty-first anniversary celebrations of the Lodge Anima last Friday provided a red-letter day in its history.

At a regular meeting in the Masonic Halls in the afternoon the Mark Ceremonial was conferred on a number of prominent men in the business by P.M. Bro. J. M. Kissell and P.M. W. Welsh. Provincial Grand Lodge of Glasgow, recognising the importance of the occasion, was represented by Bro. James Murray, D.P.G.M., and Bro. Campbell Miller, S.P.G.M.

At the anniversary dinner R.W.M. Bro. W. Bendon presided, supported by Bro. John Marr Grant, J.P., P.G.M., Glasgow. With three exceptions, every Past Master was present and there were 12 Founder members present.

In reply to the toast of the three Grand Lodges and Provincial Grand Lodge of Glasgow. Bro. John Marr Grant eulogised the work and commented on the very high standing Anima had in the annals of Masonry, and was certain that the lodge would continue its good work. The toast of the Lodge was replied to by the two oldest Past Masters, Bro. W. Welsh and Bro. J. M. Kissell. Other toasts were the Visitors, by Bro. P. Berger, Senior Warden.

It was generally conceded that this 21st anniversary function was, without exception, the finest function held under Anima auspices since the opening dinner in September, 1920.

ALBIN IMPROVING

The chairman of the Edinburgh Section of the C.E.A., A. S. Albin, New Tivoli, is now making good progress after an illness which forced him to lay off work for a period.

SCOTTISH STAFF PROBLEM ANXIETY

Glasgow and its Projectionists

THE problem of man power is becoming more acute in kinemas throughout Scotland, and particularly in Glasgow where the projectionist situation is presenting a very big problem. Renting houses are also being affected by the joining up of their travellers and other staff.

Glasgow authorities, of course, are not keen on the employment of girls in the box and although Gaumont-British have already trainees in all their different kinemas throughout Scotland, the shortage is so acute that before these girls can become assistants some other method will require to be employed to get over the difficulty.

With the calling up now of men in the thirties every week managerial posts are changing and film travellers are one by one going off the road, the majority for "the air."

Another One for Service

George Park, well known on the "road" for his long connection with Reid's Film Service and Butcher's, has joined the Household Cavalry.

Change of Address

Jack C. Baker has removed from 289, Buchanan Street to 171, Renfield Street. Same telephone number—Douglas 5257. In addition to his own display work this is also the Scottish depot for Classic Displays, Ltd., London.

New Edinburgh Company

Amongst the new companies registered in Edinburgh last week was:—

No. 21934—Islay Cinema, Ltd. Capital, £1,000 in £1 shares. Private company. Kinema proprietors, etc. First directors: Iain M'Gilchrist Mactaggart, Bank House, Bowmore, Islay; John Winnard, Schoolhouse, Bowmore, Islay; Eric O'Mahony, Shore Street, Bowmore, Islay; Islay M'Eachern, Charlotte Street, Port Ellen, Islay; and Alexander Dick Mactaggart, Port Charlotte Hotel, Port Charlotte, Islay.

King Trophy

Convenor Archer hopes to arrange the final of the King Trophy to be played off within the next week or so. The finalists this year are M. L. Kane, Coatbridge, and W. W. Davidson (who, incidentally, was also one of last year's finalists).

Cinema Club Reopens

The opening meeting of the new season of the Cinema Club is next Friday in the Rhul, Sauchiehall Street. The idea for the opening luncheon is that members should bring along someone in uniform—Home Forces, Overseas, or anything in uniform, to demonstrate further the hospitality which the Club provides for the lads and girls on service.

Exhibitor's Loss

Sympathy was expressed to Dan Paterson, well known kinema exhibitor in the West of Scotland, on the death of his wife which occurred last Tuesday morning at their home, "The Whins," Hamilton. Mrs. Paterson was well known to the older members of the industry.

T. Graham Salmon Weds W.A.A.F.

Other Ceremonies at Edinburgh and Glasgow

The wedding took place on Saturday of T. Graham Salmon, secretary of the Edinburgh Section of the C.E.A., to Nancy Waters, elder daughter of Dr. George A. Waters, editor of the *Scotsman*.

Although both are on Service, they were married in civilian dress. The bride is in the W.A.A.F. and the bridegroom is a gunner. The ceremony took place in Warrender Church, and the reception was held in the Charlotte Rooms, where the C.E.A. was represented by William Marchbank, S.S.C. interim secretary of the Section, and an uncle of Mr. Salmon and Mrs. Marchbank.

The esteem in which Mr. Salmon is held by Scottish exhibitors was evidenced by the gift of a handsome cheque from the Scottish branch of the C.E.A.

Glasgow Congratulations

Another wedding with a Trade connection was that solemnised last Saturday week, when Horace Coxall's only daughter, Doris Mary, was married in St. Andrew's Episcopal Church, Uddingston.

This week the engagement is announced of Willie Carruther's daughter, Florence, to Capt. I. P. McPherson Rait, H.L.I. Congratulations of the Trade were extended to the young couples.

Marriage Presentation

Miss Ruth Kinneburgh, who has been D. A. Stewart's secretary for a number of years, and a very popular member of A.B.C. Glasgow office staff, was married last month to Robert Mitchell. The occasion was not allowed to pass without this popular lady being made the recipient of several handsome gifts. Managers of the circuit throughout Scotland contributed and presented her with a very magnificent walnut bureau. The male members of the office staff gave her an electric clock, while her girl colleagues made individual gifts.

Barbara Mullen greeted on her arrival at Bristol for the opening of JEANNIE (General Film Distributors) in the course of her tour in the West Country

Anti-Nazi Voice Drowns Hitler's No. 1 Radio

SPECIAL TO REYNOLDS NEWS

ful radio station—the Deu… ender—was

ti-Nazi… made a…

ght…

Defenders of Leningrad

YOUNG AND O… flock to the Colo… Leningrad. T… ture, rushed … by Soviet … shows …

Nazis try to drown a voice

…ons on this p…

Anti-Na…

Va…

…Vestfr…

…OICE …i-Nazi … …oke int… …progra… …the De… …tion, says … …in London we… …r all the spe… …he following sen… …be made out:— …tler stands the … …rtial power of … …United Sta… …r stands … …power in … …lin.

…he Other (Radio) War

…ti-Nazi voice …owns Berlin

resounding blows were struck by the Demo…ic forces last night in the other …the e…ther waves.

…anti-Nazi speech in German … …musical pro… …broadcast … most …

…IO VOICE …CKS NAZIS AGAIN

…Radio Station …

Voice On German Radio Asks—

"HOW CAN HITLER…

RADIO VOICE …ZZLES EUROPE

voice which for th… in succession bro… …chlandsen… …aturd…

…ost o… …un radi… …gain

BIGGEST … RADIO … TRICK … THE W…

A MYSTERY stati… …of an amazing … …last night when a … …continually … …German … …Deutschlan…

…my THE … SCORES … ROUND 2

Drama more tense - Action more moving - Adventure more thrilling, because it's happening right NOW!

"THE SECR…

"W…

"FREE…

"ER…

JEFFREY LYNN

RELEASED NOV. 17

CRET RADIO SPEAKS!"
WE WILL WIN!"
"THEY CAN'T STOP US!"
EDOM FOREVER!"
"OUR DAY WILL COME!"
ROUND

Six Super Films from RKO-Radio

Brilliant Box-Office Material

"THE Reluctant Dragon," Walt Disney's latest full-length masterpiece, is the forerunner of six new major productions now announced completed by R.K.O.-Radio and in several instances screened in America with record-breaking results.

Offering brilliant and widely diversified entertainment, the forthcoming programme features such proved box-office stars as Ginger Rogers, Bette Davis, Orsen Welles, Ronald Colman, Cary Grant, Joan Fontaine, Anna Lee, George Murphy, Alan Marshal, Burgess Meredith, Robert Benchley, Richard Carlson and Sir Cedric Hardwicke.

Recent news from New York is that "The Litle Foxes," the new Bette Davis starring vehicle and Samuel Goldwyn's first production for RKO-Radio release, has scored a major triumph on its initial screening at the Radio City Music Hall. It is expected that the film will play a season of not less than four weeks at this, the world's largest theatre, William Wyler director "The Little Foxes," with Richard Carlson playing opposite Miss Davis.

A second film currently being screened with conspicuous success in the U.S.A. is "Citizen Kane," the sensational Orsen Welles feature, which RKO-Radio are likely to screen to the Trade in this country during the first week of next month. "Citizen Kane" has been conceded by all who have seen it as one of the greatest motion pictures ever produced.

Ginger Rogers' latest effort, "Tom, Dick and Harry," directed by Garson Kanin with Burgess Meredith, George Murphy and Alan Marshal in the title roles, opened its American screenings by being held over in no fewer than nine key cities. Arrangements are being made to give exhibitors an early opportunity of viewing this outstanding box-office property.

The remaining two productions have been enthusiastically received by preview audiences. The first, "My Life With Caroline," an hilarious romantic comedy, stars Ronald Colman, supported by Anna Lee. The film was directed by Lewis Milestone.

Cary Grant and Joan Fontaine are co-starred in "Suspicion," which was directed by Alfred Hitchcock. A vivid romantic drama, the new feature is made further notable by the prominence of its supporting cast, including such famed players as Sir Cedric Hardwicke and Dame May Whitty.

Bradford Watch Committee has granted permission for the opening of two kinemas on Sunday, October 12, for the benefit of charities.

An advance still from HERE COMES MR. JORDAN (Columbia), which has been hailed in America as the most original entertainment the screen has produced for years. The picture shows Robert Montgomery the star, with Claude Rains. James Gleason, Evelyn Keyes, Edward Everett Horton and Rita Johnson are also in the cast

IMPORTANT XMAS RELEASE

"MOON OVER MIAMI"

One of the most important box-office offerings to be submitted by 20th Century-Fox—"Moon Over Miami" will be released during the Christmas-New Year period, the actual date being December 29.

Filmed against the lavish tropical beauty of the millionaire's playground, "Moon Over Miami" features Betty Grable, Don Ameche and Robert Cummings. It is a gay tune-filled tale of two girls and their aunt who spend a husband-hunting holiday in Miami, the glamour city of the South. Betty lands not only one, but two millionaires in the process.

Lilting Melodies

Each of the Rabin and Rainger melodies, it is said, will be up among the best-selling class and these include "You Started Something." "Is that Good?" "Miami," "I've got you all to Myself."

Rated as equally sensational by those who have seen the film are the breathtaking routines spectacularly staged by Hermes Pan, who also appears in the film in a dance number with Betty Grable, "The Nursery Conga." Pan, among the best-known and most gifted of all Hollywood dance directors.

Universal Sets Two More Durbin Films

LAUGHTON CO-STARS IN CURRENT VEHICLE

IN "Almost an Angel," Deanna Durbin's first picture since her marriage, she is co-starred with Charles Laughton. It is now being directed at Universal studios by Henry Koster, whose sixth Deanna film this is.

The story presents Deanna as a hat-check girl introduced in an emergency to a dying millionaire as his son's aristocratic fiancée. When the sick man unexpectedly recovers the son is forced to reintroduce the girl, despite the presence of the society beauty to whom he is actually engaged. Deanna sings five numbers in the picture, introducing a new "Conga" song.

The cast already signed includes Robert Cummings, who plays opposite Deanna, Margaret Tallichet, Guy Kibbee, Richard Cavill and Charles Coleman. Joe Pasternak produced.

Deanna as Reporter

Deanna Durbin's next, after she completes "Almost an Angel," will be "They Lived Alone," in which she will appear as a newspaper reporter.

This will be the star's first film venture without the production guidance of Pasternak, who recently joined M-G-M. Her new producer will be Bruce Manning.

"47th Parallel" Due Soon

"49th Parallel," gripping drama of six U-boat men whose craft is wrecked in the Hudson Straits, and who pillage and murder their way through Canada, trying to reach the United States, is shortly due for a London pre-release season.

Produced under the auspices of Ortus Films, and set for release by G.F.D., the picture has created enormous advance interest.

The cast includes Leslie Howard, Laurence Olivier, Raymond Massey, Anton Walbrook and Glynis Johns. Michael Powell directed from an original story by Emeric Pressburger, and a good deal of location work was actually done in Canada.

Gloria Jean with Fields

W. C. Fields has embarked on his latest Universal offering, "The Great Man," with Gloria Jean, 13-year-old songstress, set for an important role, and several numbers. Butch and Buddy are also included in the line-up.

Fields will be seen as a film star who assumes guardianship of Gloria after her mother dies in an accident. Among the more piquant story angles is the fact that Fields migrates to Mexico to sell nutmegs to Russians!

Arrangements are being made by the J. F. Emery Circuit of Manchester to reopen the Star P.H., Sheffield, which was an air raid casualty, at the end of this month.

New Columbia Sensation

"MEET MR. JORDAN"

Most Amazing Film in Years

THE most sensational advance notices ever received from America on a Columbia picture have just reached Max Thorpe in connection with "Here Comes Mr. Jordan."

The picture, which stars Robert Montgomery and was the last one he made before coming to London as assistant Naval attaché at the U.S. Embassy, is hailed in the U.S. as one of the most amazing and refreshingly original entertainments the screen has ever produced.

In the cast are such outstanding players as Claude Rains, Evelyn Keyes and James Gleason. Alexander Hall directed.

In a cable to Columbia's London offices, J. C. McConville, Foreign Manager, states: "We have never seen critic and audience reaction like this before. 'Here Comes Mr. Jordan' has everybody talking, and it will be the talk of the whole entertainment world."

Some idea of the terrific sensation the picture has aroused in America is given in the following Press reviews:

Enormous Novelty

"An enormous novelty among pictures," is welcomed by *Los Angeles Times*. "Both to amuse and bemuse. Rates as one of the most amazing offered by the movies in several years with superior and unusual cast. Film is practically a continuous sequence of laughs with a touch of romantic pathos at the end. Its attraction will be exceptional for a majority of show-goers."

"Most imaginative treatment of a mistaken identity theme to reach the screen in many a day," states *Hollywood Reporter*. "High comedy that really had 'em rolling in the aisles. Reflected the enormous amount of fun that can be obtained from a fresh story slant. Alexander Hall's direction shows the glee with which he approached a subject that allowed for inventiveness. Missed not a trick that would add to audience enjoyment. 'Here Comes Mr. Jordan' is a grand all round success."

"Most entertaining of all motion pictures since the first 'Thin Man.' The cast, direction and production are all flawless," is the verdict of *New York Herald Tribune*.

"A picture that should gross heavily," is the *Daoily Variety* opinion. "Fairly bulges with laughter. Chock-full of amazing and amusing situations. Distinguished by an excellent cast and the splendid direction of Alexander Hall. Montgomery's role will re-establish him with a wide public. Claude Rains is stand-out. James Gleason gives an unforgettable performance."

Community Drama

Excellent advance notices have also been received from America at Columbia's London offices in connection with one of their new productions, "The Richest Man in Town."

"The Richest Man in Town" presents Frank Craven and Edgar Buchanan as a business man and newspaper proprietor respectively, whose friendly rivalry in a typical, middle-west small town precipitates a sort of "major crisis" in the community! American newspapers have hailed the picture as "delightful entertainment," which, though moderate in scope and lacking big star names, provides "more genuine amusement than many a highly publicised super film."

THE RUSSIAN WAR ON MOVIETONE

Pictures of the opening of the German campaign against the U.S.S.R. released in British Movietone News this week convey a grim insight into the savage and ruthless methods of the Nazis. The pictures, which were obtained by the British authorities from enemy sources, have now been edited from the allied point of view and a commentary draws attention to the great immediate need for increased aid in men and machines for our ally. The extraordinary scenes are shown of the way in which the Russo-German war is being fought.

Other items include pictures of new anti-tank weapons, soldiers helping to get the harvest in and pictures of Curtis fighters, known over here as Tomahawks, in the making.

DOCUMENTARY NEWS LETTER

"*Documentary News Letter . . . . has shown itself consistently well informed about the politics and economics of serious film-making . . . .*"

Manchester Guardian, 8th July, 1941

PUBLISHED MONTHLY

SUBSCRIPTION:

SIX MONTHS 3/- (Post Free). Single Copies 6d. each.

from

DOCUMENTARY NEWS LETTER

34, SOHO SQUARE, W.1. GERRARD 4253

Owned and Published by Film Centre Ltd.

A scene from THE PARSON OF PANAMINT (Paramount), starring Charles Ruggles, Ellen Drew and Phil Terry. Reviewed in this issue

PORTSMOUTH HOURS AND TRANSPORT PROBLEMS

"Target" Set-off Demand Against M. of I. Shorts

MORNING performances and the staggering of kinema hours were discussed at the monthly meeting of the Portsmouth Branch on September 3, arising out of an official letter dealing with local transport difficulties. Charles Clarke presided

Reginald Roe, District Transport Officer and Chairman of the Portsmouth Consultative Transport Committee, wrote stating that the committee had had under consideration the question of adjusting the hours of opening and closing of shops and entertainments in the centre of large towns, with a view to reducing the demand on road passenger services at peak hours. In this connection, the committee suggested that the early opening and closing of kinemas in Portsmouth during the winter months would give some relief.

The Secretary, A. DANIELS, stated that he had written to W. R. Fuller, the General Secretary, asking if he could give any information as to whether this was a national question, and whether the Ministry was suggesting that local authorities should take this action. If it was a purely local matter, the members would want to know where they stood and if the issue could be forced on them. He was convinced that the suggestion would meet with a great deal of resistance.

MR. FULLER replied that he had the matter in hand, and would write further in due course.

Coun. F. J. SPICKERNELL said the argument was that people leaving work could not get to their homes because the transport was taken by people coming out of the kinemas.

The CHAIRMAN then said he did not agree with the suggestion that there was a rush of people from the kinemas at certain times in the afternoon, because they had already staggered the hours of their matinée performances.

Even supposing that people came in from the outlying districts to the heart of the city to the kinemas, which was not the case, they would still be away before the peak hour of workpeople leaving a city, which was between 5 and 6 p.m. Even if they fell into line with the suggestions, it would not help very much, but he thought the committee must be brought to realise that if the kinemas did all that they were asked to do they might as well shut up entirely.

W. C. ELLIOTT (vice-chairman) said he had watched the situation in his own district, and his experience was that when the people came out of the kinemas the larger proportion of them walked home.

S. H. PARSONS suggested that a reply should be sent to the Transport Officer, pointing out that their hours were already staggered.

The CHAIRMAN said that when the war started he prophesied that each kinema would be practically self-contained, and that there would be no need for any individual manager to attempt to draw patrons from another area, because each would serve its own district. He was convinced that the kinema population did not affect transport to any great extent, and these points also ought to be brought home to the Transport Officer in framing their reply.

Mr. PARSONS said that morning opening had been tried in certain places, but had been a complete washout.

MR. BLAKE said that they had to devote so many mornings a week to the overhaul of equipment and cleaning, and they also had to open their theatres for ventilation.

The CHAIRMAN said that the suggestion of morning opening was hopelessly impractical. In any case they would not be able, in present circumstances, to obtain morning staffs.

Eventually, the Secretary was directed, in his reply, to embody the various points raised in the discussion, and emphasise that the varying times of programmes ensured that audiences leaving the kinemas were staggered, and that their times of leaving did not coincide with the peak hours.

M. of I. Specials

The "mis-handling" of "Target for To-night" was the subject of considerable criticism, arising out of the General Council report, and Mr. Blake said they had to ensure that in future, if there was any special product of this character, that everyone should have the chance of showing it the same as the shorts. The excuse was made that a sufficient number of copies of "Target for To-night" could not be made, but they could not accept this view. They would have to stop showing the shorts if the moment that something good was produced this was going to be given to the favoured few. In future, however, the Special Committee appointed by the C.E.A. were to be called into consultation to say how many films of this description were to be handled.

Procedure

The CHAIRMAN: Can you give us any idea of the line that the committee will take?

MR. BLAKE replied that the committee had met the M. of I., and any new product of this character would be submitted to the committee who would say how it should be issued. In his view, the only way to deal with films like "Target for To-night" was to issue them as a concurrency the same as the shorts. They should not put any Ministry film through any renting organisation, because it would only go to the customers of the organisations handling them.

He also felt that in view of the publicity they were giving to the M. of I. shorts, it was not right that a charge should be made when something good was produced, yet there were instances where the exhibitors were now being called upon to pay 40 per cent. solo for "Target for To-night." He felt it was only right that they should have been given this free to reimburse them for the screen time they had given to the Ministry in the last two years.

The CHAIRMAN said the line should be that they were entitled to get some relief from the M. of I. when they had a good product, and that they should not offer any particular film to any particular exhibitor until the matter had been considered by the Special Committee.

MR. BLAKE: That is definitely agreed.

For the Fund

Correspondence relating to C.T.B.F. was laid before the branch, and MR. BLAKE said that he had put before the General Purposes Committee the suggestion that boxes should be issued to each kinema for contributions from people who were given complimentary tickets. R. C. Bromhead had promised to put the matter forward.

The CHAIRMAN said that he noticed that one branch meeting did not agree that patrons should be asked to put money into collection-boxes, but that was not the idea at all. The proposal was that the boxes should only be used in respect of complimentary admissions, and that those who were given complimentary tickets should be asked to put something into the box.

A letter was read from the General Secretary, W. R. Fuller, stating that various branches had committees, some working very well, but some not at all, and he suggested that these committees should be reorganised and meet regularly, preferably after branch meetings. It was also recommended that at meetings and functions a collecting-box should be handed round.

R. C. O. VIVEASH wrote asking for the co-operation of the branch in regard to obtaining a proportion of the Sunday opening contributions levied in the area, and S. H. Parsons said that P. J. Milson and himself were meeting the authorities in the Isle of Wight to try and get some proportion of the Island contribution allocated to the C.T.B.F.

A circular was received from head office, stating that each exhibitor would be asked to contribute two-thirds of a penny for each seat in his kinema on October 18, and that the renters would pay another one-third. The General Council recommended this appeal to every member.

It was explained that the renters' contribution would be deducted from the renters' account.

In reply to Coun. Spickernell, it was statted that about three pensioners from Portsmouth were being assisted by the C.T.B.F., and that last year a grant was made of ten guineas out of branch funds.

A collection taken at the meeting, in accordance with the suggestion of the General Secretary, realised £1.

The Employees

A circular was received from head office intimating that the General Council, by the authority of the delegates from the branches, had agreed to negotiate a national war bonus agreement with the N.A.T.K.E. This agreement provided for a 12½ per cent. bonus on wages of £3 per week and over, and 15 per cent. on wages under £3 per week. It was calculated upon the minimum rates agreed by the branch or section, and superseded any previous branch or sectional agreement, and was retrospective to August 4.

It was mentioned that increases equivalent to or above the war bonus had already been given in the district, and A. BADMAN added that the Isle of Wight, where the latest N.A.T.K.E. agreement was effected, was falling into line.

Reservation

Correspondence was also received from the General Secretary with regard to the reservation of projectionists and outlining the new procedure in regard to usherettes and young women being interviewed under the Registration for Employment Order.

The CHAIRMAN said there was no doubt that the exhibitors were definitely "up against it" at the present time. Their usherettes between the ages of 19 and 29 were going to be taken from them, and they were going to find it very hard to get anyone to take their places.

J. BOSCOTT said he understood that at the present time they were not allowed to employ staff under 16.

The CHAIRMAN said that so far as he was aware, there was nothing to prevent them employing boys or girls immediately they left school.

R. DAVIES BENYON said that older women were now beginning to realise their potentialities, and were applying for jobs, and that would probably relieve the situation a little.

Membership

A. C. Salter was welcomed as the nominee for the Odeon, Southsea, in place of G. Smith. It was also reported that John H. Lewis had been nominated as the member for the Regal, Odiham, and that the Troxy, Portsmouth, had been closed in consequence of damage by enemy action.

John Wayne and Ona Munson in British Lion's LADY FROM LOUISIANA, to be premiered at the London Pavilion on September 15

Good Friday Charity Tax

Is the Condition Illegal?

The principle of imposing a charity contribution for Good Friday opening was again discussed by the Portsmouth Branch arising out of the representations made by the branch to the Hampshire C.C. objecting to the condition imposed on Good Friday licences that 7½ per cent. of the takings should be devoted to charity.

The branch contended that the Act relating to Sunday opening was never intended to apply to Good Friday, but the County Council replied that it could not see its way to vary the conditions imposed.

Mr. PARSONS said he did not think they should let the matter rest. Some time ago, the three major circuits got together and definitely agreed not to accept Good Friday licences anywhere with a charity condition.

The thing was likely to spread, and he would like the branch to ask the General Council to take some action in the matter, and advise all the members to remain closed on Good Friday if a charity condition was imposed.

The CHAIRMAN asked whether any opinion had been given by the Association's solicitor upon legality of the condition, inasmuch as the charity contribution was only applied by statute to Sunday opening.

Mr. PARSONS said that, personally, he did not think that the County Council had a leg to stand on legally, but the question was what they proposed to do about it.

If the Council were told it had no right to impose the condition, it would simply say that no licences would be issued, unless pressure was brought to bear by the military.

A National Basis?

J. BOSCOTT said that unless some action was taken, the County Council might apply the same principles to Sunday opening. At present, the Sunday charity contribution was based on 7½ per cent. of the rateable value of the kinema, but for Good Friday opening they were asking for 7½ per cent. of the takings. He very much doubted whether they were legally entitled to make a condition of this sort.

MR. BLAKE said the only way to tackle the matter was on a national basis. He believed that the contribution was only being levied in isolated cases, because it was not a general practice in the Trade.

The CHAIRMAN said the danger was that it would definitely spread once the principle was established.

Eventually, it was left to the Secretary to write to all the kinemas interested, to ask whether they would support closing on Good Friday in resistance to the imposition of any charity contribution.

Lancashire Film Boom

RECORD KINEMA TAKINGS

In recent weeks takings of kinemas in the Lancashire cities and in many of the industrial towns have shown steadily consistent increases and in some cases have surpassed all pre-war records.

Stated the manager of a Manchester film renting house: "It has been really astonishing how well the public have patronised the kinemas this summer. I think halls in some industrial towns have done better than they have ever done before.

"Reasons for the boom are: (1) Workpeople are earning high wages; (2) stay-at-home holidays; (3) the desire of people to take entertainment in frequent 'doses,' in view of the possibility of early air raid warnings during the winter nights."

L. Faber, manager of Columbia's Liverpool branch, informs us that telephone communication with his office is now restored. His number is Advance 5839.

BRUM ACCEPTS NATIONAL WAR-BONUS

McDermott's Gift to C.T.B.F.

MEMBERS of the Birmingham and Midlands Branch of the C.E.A. accepted the agreement arrived at with the N.A.T. and K.E. for the payment of a national war bonus. C. H. Russ (Chairman of the Branch) presided, and at the start extended a hearty welcome to Messrs. H. B. Lane and Lewin P. Samuel on their return after a long period of absence

Arising out of the report by Lieut.-Col. S. K. Lewis (President) of the August meeting of the General Council the members discussed the National War Bonus Agreement. This resulted in the branch resolving to approve the agreement "on the clear understanding that it shall in no way be accepted as a precedent for future negotiations regarding conditions of employment and rates of pay with the N.A.T.K.E. on a national basis." It was also decided that as a general guide fire watchers should be graded as "utility men."

The meeting also considered a request from the N.A.T.K.E. for an agreement covering Stratford-on-Avon, Warwick and Leamington Spa. As all kinemas in those towns, except one, were under the control of Capt. S. W. Clift it was agreed that Mr. O'Brien should be asked to negotiate direct with Mr. Clift and Mr. C. Wheatman of the A.B.C. on the understanding that any agreement arrived at should be subject to ratification by the branch.

Invitation to "Glebelands"

The Secretary read a letter from Frank Tilley, publicity manager of the C.T.B.F., stating that in order to make better known the amenities of "Glebelands" an invitation was extended to each branch in turn to send a member as a guest for a week-end. Alternatively, accommodation could be provided for two or three delegates overnight before a General Council meeting in London or whenever a member was in London.

Midland C.T.B.F.

Referring to the proposed Kinema Day on October 18, Capt. CLIFT, chairman of the Birmingham and Midlands Benevolent Fund, expressed the opinion that all funds raised locally should go to that fund. The local Fund Committee made substantial donations to "Glebelands," while any local employee sent there was also paid for. Further, he appealed for the wholehearted support of members for the Bernard Cresswell Memorial Fund, the object of which was to increase the reserve of the Birmingham and Midlands Fund to £10,000 and to achieve which a further £700 was required.

Capt. Clift's appeal resulted in T. McDermott, the well-known Bromsgrove exhibitor, generously promising a donation of £100. This offer was suitably acknowledged, and the hope was expressed that other members would follow Mr. MacDermott's splendid example.

Reissues for Quota

Reference was made to correspondence I. L. LYONS had had with head office regarding registered films more than four years old being allowed to count for exhibitors' quota under Section 7 (4) of the Cinematograph Films Act, 1938. He had been advised that the Board of Trade had not so far issued any directions under the Section, and consequently none of those British films would rank for quota in the current quota year.

H. F. CORNFORTH reported that the Sunday Films Committee had held its usual monthly meeting. At this three of the films reviewed were considered unsuitable for Sunday.

KINEMA BANNED BUT GAMBLING ALLOWED

A Father's Complaint

At Weston-super-Mare Juvenile Court, the father of a boy who was charged with stealing 2s. 5d. from the Grand Pier Company, protested against the ban placed on children which prevents them going to the kinemas on Sundays. He said he wished to speak on behalf of the fathers and mothers of Weston. He could not take his boy to the pictures on Sunday because he is not 14, but he could go to Regent Street and the Grand Pier gambling.

The chairman of the Bench said the magistrates thought children should be prevented from using the machines, which were nothing but gambling machines.

The police said there was a High Court ruling that the machines required a certain amount of skill to operate, and they could not object to them.

It did not seem to strike the magistrates that the best way to keep youngsters from such temptations would be to remove the ban on the pictures. By preventing children from enjoying harmless relaxation, local bigwigs often send them to seek other forms of recreation that are not always harmless.

G.F.D. RELEASE DATES

Release dates have been fixed for all 13 films included in the current group of Trade shows presented by General Film Distributors, Ltd.

They are as follows:—

Hit the Road, October 6; **In the Navy**, October 13; **Mr. Dynamite**, October 20; **Horror Island**, November 3; **The Electric Man**, November 3; **Hello, Sucker**, November 24; **Six Lessons from Madame La Zonga**, December 1; **Tight Shoes**, December 8; **Mutiny in the Arctic**, December 8; **Riders of Death Valley**, December 15; **Bachelor Daddy**, December 15; **Too Many Blondes**, December 29; **San Antonio Rose**, January 5, 1942.

Paramount's "Prosperity" Line-up of Product

BIG SCALE FILMS PREDOMINATE

Star and Story Values

"Buddy" De Sylva, Paramount's Production Chief

David Rose, Managing Director of Paramount

IN announcing Paramount production plans for 1941-42, David Rose, managing director, describes them as the greatest product, star, and line-up in the company's history, which emphasises the significance of the slogan, so widely accepted by exhibitors, of: "With Paramount to Prosperity." Ample evidence of its truth, he says, is found in the succession of smash hits presented during recent months

Star values have never been greater than in the forthcoming programme, declares Mr. Rose, and to this improving roster must be added many new personalities which Paramount are bringing to the screen, of which Veronica Lake (of "I Wanted Wings") is a typical example. The company also has under contract many of the Industry's foremost producers and directors under the leadership of B. G. (Buddy) De Sylva, now in charge of all production at the company's Hollywood studios.

An outstanding feature of the schedule lined up by De Sylva is the number of big-scale pictures to be made in Technicolor.

These include DeMille's "Reap the Wild Wind," Ernest Hemingway's "For Whom the Bell Tolls," "The Shepherd of the Hills," "Aloma of the South Seas," "Bahama Passage," "Malaya," "Louisiana Purchase," "Forest Rangers," and the latest Fleischer feature cartoon, "Mr. Bug Goes to Town."

No less important is the programme of British pictures sponsored by David Rose whose policy is that they shall be of a quality and box-office appeal to compare with the Hollywood product. For instance, "Hatter's Castle" is described as one of Paramount's biggest features of this or any other year. Based on what is described as A. J. Cronin's favourite story, it was produced by I. Goldsmith and directed by Lance Comfort, with a cast comprising Robert Newton, Deborah Kerr, Emlyn Williams, James Mason, Enid Stamp-Taylor, Beatrice Varley, Henry Oscar, Anthony Bateman and a host of other well-known players.

Great Adventure-Romance

One of the first of the many big films to be presented is the Harold Bell Wright classic, "The Shepherd of the Hills," directed by Henry Hathaway, who made that previous outdoor colour epic, "Trail of the Lonesome Pine." Starring John Wayne, Betty Field and Harry Carey, this subject has been hailed as a most moving and stirring adventure-romance.

One of the most delectable comedies for many moons is the Clare Boothe success, "Kiss the Boys Goodbye," which has a notable cast headed by Mary Martin and Don Ameche. Directed by Victor Schertzinger, it has several lilting song numbers, including "That's How I Got My Start," in which Mary Martin sheds her crinolines on the top of a diving-board!

Dorothy Lamour and Jon Hall are teemed in the tropical romance in Technicolor, "Aloma of the South Seas," which will shortly be shown. Dorothy returns to the type of rôle that first made her a star. A volcano explosion and an earthquake are highlights.

Academy Award Performances?

In the immediate future there will be seen two performances which David Rose considers are definitely of Academy Award calibre. These are by Barbara Stanwyck in "The Great Man's Lady" and Olivia de Havilland in "Hold Back the Dawn."

In the former, Barbara Stanwyck, co-starred with Joel McCrea and Brian Donlevy, appears as a pioneer woman of the West in a sweeping outdoor adventure-spectacle, first as a young woman, then in middle-age, and lastly as a woman of 109 years old. This is said to be the most remarkable feat of make-up ever achieved in Hollywood. "Hold Back the Dawn," which also stars Charles Boyer and Paulette Goddard, is described as the romantic drama of the year.

DeMille's Latest Spectacle

After the box-office records set up by "North West Mounted Police," the Trade is awaiting with more than ordinary eagerness Cecil B. DeMille's latest production, "Reap the Wild Wind," a rip-roaring saga of the sea, in Technicolor, with Ray Milland, Paulette Goddard, John Wayne, Raymond Massey, Robert Preston, Lynne Overman, Susan Hayward, Walter Hampden, Charles Bickford, and many other big names. The setting is the Caribbean, and there are generous helpings of action, adventure, excitement, romance and spectacle.

New York Pictured

Noisy, bustling, brawling New York is the setting for an unusual tale of romance, drama and comedy, entitled "New York Town," directed by Charles Vidor. The cast includes Fred MacMurray, Mary Martin, Robert Preston, Lynne Overman, Akim Tamiroff and Eric Blore.

An exciting tale with a Hollywood background is "Glamour Boy," starring Jackie Cooper and Susanna Foster, which also is notable for the screen debut of Cecil B. DeMille, appearing briefly as himself.

Best-Seller Filmed

Dalton Trumbo's best-seller, "The Remarkable Andrew," comes to the screen with William Holden, Ellen Drew and Brian Donlevy. Donlevy portrays General Andrew Jackson, who materialises in this modern day to impart sage counsel and encouragement to a young American couple.

Albert Dekker, Susan Hayward, Frances Farmer, Harry Carey and Gordon Jones have the leads in a new thriller, entitled "Among the Living."

Thrills and excitement galore are among the ingredients of "The Night of January 16th," in which Ellen Drew, Robert Preston and Nils Asther (making a noteworthy come-back) will be seen.

Musical Triumph in Colour

Broadway's great musical triumph, "Louisiana Purchase," is now before Technicolor cameras under the direction of Irving Cummings. The huge cast is headed by Bob Hope, Vera Zorina, Victor Moore, Irene Bordini, Raymond Walburn and other noted players. In this most elaborate musical, Bob Hope is to be seen as Jim Taylor, scapegoat for a band of political tricksters under Senatorial investigation.

New Colbert-Milland Comedy

Claudette Colbert and Ray Milland will shortly be seen in the film version of the Broadway hit, "Skylark," which is to be produced and directed by Mark Sandrich. It is a polished comedy on domestic affairs.

The famous Peter B. Kyne story, "The Parson of Panamint," with Ellen Drew, Charles Ruggles, Philip Terry (in the title rôle), and Joseph Schildkraut, is the current Paramount presentation. This is the virile story of a young parson who runs into serious trouble when he tries to improve mining conditions, among other things, in the tough town of Panamint.

Celebrated Comedy Filmed

Co-starred for the third time are Bob Hope and Paulette Goddard, in "Nothing But the Truth," hilarious comedy vehicle which originated as a novel, later became a stage play and was filmed twice in the silent era. The story deals with a young stockbroker who, in a rash moment, bets 10,000 dollars he can tell the absolute truth for 24 hours.

Another important Technicolor subject is "Bahama Passage," directed by Edward H. Griffith, with Madeleine Carroll and Paramount's sensational new leading man discovery, Stirling Hayden, and Flora Robson. Staged against the background of a picturesque and enchanting island in the Caribbean, the story is replete with adventure, comedy and gay romance, as well as some grand spectacle.

Cavalcade of Hit Songs

Yet another very popular screen team makes its reappearance in the persons of Bing Crosby and Mary Martin, who star in "Birth of the Blues," which Victor Schertzinger will direct. A cavalcade of hit songs, from the simple, sentimental ballads of the "gay nineties" to the "hot" numbers that are in vogue to-day, will be an important feature of "Birth of the Blues."

John Barrymore, Frances Farmer and Ricardo Cortez have the principal parts in "World Premiere," a gay, hilarious comedy which lampoons several of Hollywood's most cherished traditions, and also indulges in many a sly dig at the dictators. Ted Tetzlaff was the director.

Next Preston Sturges Comedy

Preston Sturges' fourth comedy, "Sullivan's Travels," has now been completed. Heading the cast are Joel McCrea, Veronica Lake (making her *debut* as a comedienne), Eric Blore, William Demarest and Margaret Hayes. New York and Hollywood provide the backgrounds of this brilliant picture.

Accent on Action

"Buy Me That Town" is described as the most unusual story angle for years. Lloyd Nolan, Constance Moore (the heroine of "I Wanted Wings") and Albert Dekker have the leads. A great family subject is on the way in "Henry Aldrich for President," which presents Jimmy Lydon, June Preisser, Charles Smith and Mary Anderson.

Malayan Romance

Dorothy Lamour and Richard Denning, the young actor whom Paramount has been carefully grooming for some time, are the principals of "Malaya," Technicolor vehicle dealing with a white youth reared in the African jungle, who is brought back to America by a circus promoter, as a rival to Dorothy Lamour, who has been discovered under similar circumstances.

Denning also appears with Anne Shirley and Richard Carlson in "West Point Widow," delightful comedy-romance.

Ernest Hemingway Classic in Colour

Sam Wood has been handed one of the most important and widely discussed stories in years, in Ernest Hemingway's famous novel, "For Whom the Bell Tolls," which is to be produced in Technicolor from a screen play by Louis Bromfield. Richard Kollorsz, noted painter who specialises in Spanish settings, has been commissioned to paint visualisations of backgrounds described in Hemingway's story of the Spanish war.

Two Dorothy Lamour Subjects

Two more Dorothy Lamour pictures are "Angel in Furs" and "The Fleet's In." For the former, the star will be seen as a nurse stationed among Eskimos in Alaska. "The Fleet's In" will afford her a gay, racy rôle in one of the year's biggest comedies.

Irving Berlin's "Holiday Inn"

Irving Berlin is writing 15 new songs for "Holiday Inn," in which Bing Crosby and Fred Astaire will be starred. "Holiday Inn" is an original story idea by Berlin, which he had originally planned to do as a stage musical revue.

"The Forest Rangers," story of courageous forest fire-fighters, is to be produced as a Technicolor outdoor epic. Tentative casting selections include Madeleine Carroll, Paulette Goddard, Fred MacMurray and Robert Preston.

Crosby-Lamour-Hope Comedy

"Road to Morocco" will be the next geographical film musical comedy, teaming Bing Crosby, Dorothy Lamour and Bob Hope. "Out of the Frying Pan," one of the outstanding comedy stage hits, will be produced with an all-star cast. Eddie Bracken's clever performance in "Caught in the Draft," has won him the starring rôle in "Out of the Frying Pan" as a jobless actor who, with other unemployed young thespians, puts on an act for a theatrical producer living in the apartment below them, in hopes of being discovered by him.

"Showboat Sal," an original screen story, will be the first Judy Canova starring picture for Paramount. An elaborate musical production, "Showboat Sal," is patterned especially for Miss Canova's unusual singing and laugh-making technique. Allan Jones will co-star.

New Feature Cartoon

"Mr. Bug Goes to Town," the 1,000,000-dollar feature-length Technicolor cartoon, which has been in secret preparation for a year, is a radical departure from everything hitherto accomplished. It is said to be neither fantasy nor fable.

It is the story of the fight for life of a community of little people (called insects by humans) who live in a weedy patch of earth just 45 inches from Broadway, surrounded entirely by the cement-and-steel world created by the menace they fear most of all—the human race.

Based on the first original story ever written for a feature-length cartoon, "Mr. Bug Goes to Town" has been made entirely at the Fleischer studio in Miami, and has required the work of 700 artists.

Explaining his reasons for selecting a modern, dramatic story for his new production, rather than a fantasy, Dave Fleischer, production head of this studio and director of "Mr. Bug Goes to Town," says that in his opinion the field of animated cartoon is unlimited.

Big Story Scoop

Paramount scooped the purchase of the sensational Broadway success, "Lady in the Dark," in which Gertrude Lawrence has been starring, which will shortly be filmed. "Sweater Girl," a college mystery-musical, is now in work with Eddie Bracken, June Preisserx and Nils Asther, and artists from the ranks of the studio's younger players.

Romance and Adventure

"Man on the Street," dramatic subject, is planned as a co-starring vehicle for Bing Crosby and Mary Martin. The story deals with a girl who interviews the man in the street as part of her daily radio show.

"Snowball in Hell," a comedy melodrama, is scheduled as a co-starring vehicle for Bob Hope and Madeleine Carroll, the latter will appear as a British secret service agent, while Hope will portray an American vaudeville comedian who meet on a transcontinental train trip.

Preston Sturges will direct "Take a letter, Darling," with Fred MacMurray and Macdonald Carey set for the top male rôles.

Paramount has signed a new contract with William H. Pine to produce six pictures for release by the company during 1941-42. Associated with Pine will be William C. Thomas, who will share production responsibilities with him. Three of the six new subjects will star Richard Arlen, while the other three will star Chester Morris.

"No Hands on the Clock" will be the first of the Chester Morris pictures, and it is now before the cameras. Jean Parker is his leading lady.

Harry Sherman Productions

Producer Harry Sherman will continue to give us another great batch of "Hopalong Cassidy" adventure-romances, with William Boyd as "Hoppy" and Sherman's new cowboy discovery, Brad King, appearing as "Johnny Nelson." "Tombstone," with Richard Dix and Philip Terry, is also listed.

Other outstanding features soon to enter production include "Channel Port," starring Ray Milland; "To-morrow's Admirals," with William Holden and Stirling Hayden; "Mr. and Mrs. Cugat," with Ray Milland and Betty Field; "Mardi Gras Murder," with Robert Preston and Ellen Drew; and two Veronica Lake starring subjects, "Blonde Venus" and "China Pass."

Paramount's Feature Shorts

Paramount's short subject and newsreel production programme for 1941-42, like that of the full-length production schedule, is easily the most imposing the company has ever known. There is real feature pulling power in Paramount's feature shorts, says David Rose. There are four one-reel comedies with Robert Benchley, six big Headliners, 13 of the famous Grantland Rice Sportlights, and a dozen one-reel Popeye cartoons.

There is also a group of one-reel Technicolor cartoons with Gabby, the town crier of "Gulliver's Travels" fame.

And, of course, there is the screen's "front-page newsreel" British Paramount News.

M. of I. Films in Ulster

Suggestion that the Trade Should Distribute

IN order to eliminate cause of complaint in respect to the distribution in Northern Ireland of Ministry of Information films, it is suggested that the Northern Ireland Amusement Caterers' Association should take charge of the organisation for the distribution of the films.

In reply to critics of exhibitors who have complained that M. of I. films are not being regularly shown in Ulster, the Trade points out that some houses while quite willing to show films are not getting them; that films which should go to first-run houses first go to second and subsequent houses, that far too often the films contained on the circulated schedules are not received, and that upon occasions two or more films arrive and then three or more weeks pass before any more are received.

In making the suggestion that the Trade should make its own distribution arrangements it is urged that the example of the renters be followed and establish a film dump in Northern Ireland. The point is also made that if the scheme is to be properly carried out, someone locally who is fully acquainted with the Trade should take charge of the Ministry's films. It is felt that renters have quite enough to do these days without being asked to take on the burden of distribution.

It is understood that the Northern Ireland Government is keenly interested in the matter and is anxious to see a proper scheme in operation.

Government Conferences

Important conversations are taking place between representatives of the Northern Ireland Government and the Trade through the medium of the Northern Ireland Amusement Caterers' Association.

For the time being no indication can be given of the scope of the talks, but it is hoped at an early date to summon a meeting of members of the Association to place the matters before them for their approval.

Licence Regulations

An agreement has been concluded between exhibitors in Derry and representatives of the Corporation that women with children in arms will not be admitted, while young people are to be refused admission to the evening shows.

Those Noises

Portrush Council have decided to draw the attention of the police to alleged noise and disturbance created at 3.30 a.m. by people leaving midnight matinees held at a local kinema.

The complaint to the Council was accompanied by a request that no more licences should be granted for midnight matinees, but no action was taken on this point.

"LADY HAMILTON"

Breaks Records

Alexander Korda's "Lady Hamilton," the picture which the Prime Minister has seen four times, and which he asked should be shown to the officers and men of the battleship in which he crossed the Atlantic, is doing unprecedented business throughout the country.

In many important towns it has broken all records as reports reaching United Artists show. These include Birmingham, Leeds and Glasgow, where all records were broken in the second week; Bournemouth, where it beat the record by £1,000; Manchester, where it opened to capacity with hundreds turned away on Sunday and Monday, and Liverpool. Similar reports have come in from Portsmouth, Bristol, Bath, Ipswich and practically every situation where the picture is being played.

"Lady Hamilton" is released through United Artists.

Film Editing Problems at the B.K.S.

The next meeting of the B.K.S. will be held on Wednesday, Sept. 17, at 6 p.m., when Sidney Cole will read a paper on "Film Editing" at the G.B. Theatre, Film House, Wardour Street. Mr. Cole's paper commences with an account of the development of the film editor's craft from the mere cutting of the film, and of the practical routine. The paper will be illustrated by excerpts from Mr. Cole's latest film, "Pimpernel Smith."

BRISTOL C.T.B.F. COMMITTEE

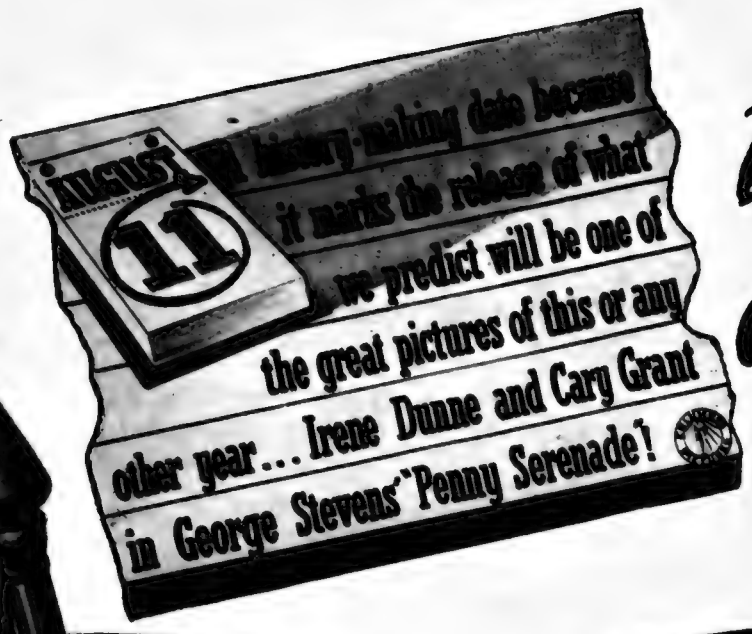
By inadvertence the name of George Rees was omitted from the members of the Bristol branch who were elected at the last meeting to form the local C.T.B.F. committee. The name of Mr. Atkinson was given in his place, but though pressed to stand Mr. Atkinson declined. Mr. Rees, of course, proposed the resolution that the committee should be formed.

The committee personnel comprises Coun. F. G. W. Chamberlain (branch chairman), G. H. Blackburn, George Rees and F. A. Seal, exhibitors' representatives, while the renters are represented by A. Verran and J. Lyons.

Royal Visit to Hull Filmed

E. T. Symonds, of Beverley, has produced a film of the recent Royal Visit to Hull. R. G. Tarran, Sheriff of Hull, is financing the cost of copies which will be dispatched to U.S.A., Australia, Canada, New Zealand, South Africa and other places.

There are no horror scenes, but the destruction of shops and houses and the work of A.R.P. are very clearly defined.


AUGUST
11
history-making date because
it marks the release of what
we predict will be one of
the great pictures of this or any
other year... Irene Dunne and Cary Grant
in George Stevens' "Penny Serenade"!

You remember our prediction

NOW

PROOF

"PENNY SERENADE"

HAS PLAYED 7 WEEKS IN MANCHESTER

ON GENERAL RELEASE IN THE PROVINCES PLAYING TO ENORMOUS CROWDS EVERYWHERE

COLUMBIA PICTURES

D 13-20.

PROVINCIAL TRADE SHOWS:

LEEDS	Ritz	Tues., Sept. 16, 10.30 a.m.
LIVERPOOL	Scala	Thur., Sept. 18, 10.30 a.m.
MANCHESTER	Theatre Royal	Thur., Sept. 18, 10.45 a.m.
GLASGOW	Greens Playh'se.	Tues., Sept. 23, 10.30 a.m.
CARDIFF	Odeon	Wed., Sept. 24, 10.30 a.m.
NEWCASTLE	Essoldo	Fri., Sept. 26, 10.30 a.m.
BIRMINGHAM	Forum	Tues., Oct. 14, 10.30 a.m.

Columbia PRESENTS

"SHE KNEW ALL THE ANSWERS"

...AND SOME OF THEM WERE "YES"!

JOAN **BENNETT** FRANCHOT **TONE**

WITH **JOHN HUBBARD · EVE ARDEN · WILLIAM TRACY**

Directed by **RICHARD WALLACE** · *Produced by* **CHARLES R. ROGERS**

A COLUMBIA PICTURE

PROVINCIAL TRADE SHOWS:

MANCHESTER	Gaiety	- Tues., Sept. 16,	10.45 a.m.
BIRMINGHAM	Forum	- Tues., Sept. 16,	10.30 a.m.
GLASGOW	- Regal	- Thur., Sept. 18,	10.30 a.m.
CARDIFF	- - Olympia	- Fri., Sept. 19,	10.30 a.m.
LEEDS	- - Ritz	- - Thur., Sept. 25,	10.30 a.m.
NEWCASTLE	- Haymarket	Thur., Sept. 25,	10.30 a.m.
LIVERPOOL	- Forum	- Fri., Sept. 26,	10.30 a.m.

COLUMBIA PICTURES

TWO GREAT STARS... IN A DRAMA PULSING TO THE MAD HEART-BEAT OF THRILLING DAYS IN THE CITY THAT NEVER SLEEPS!

Columbia presents

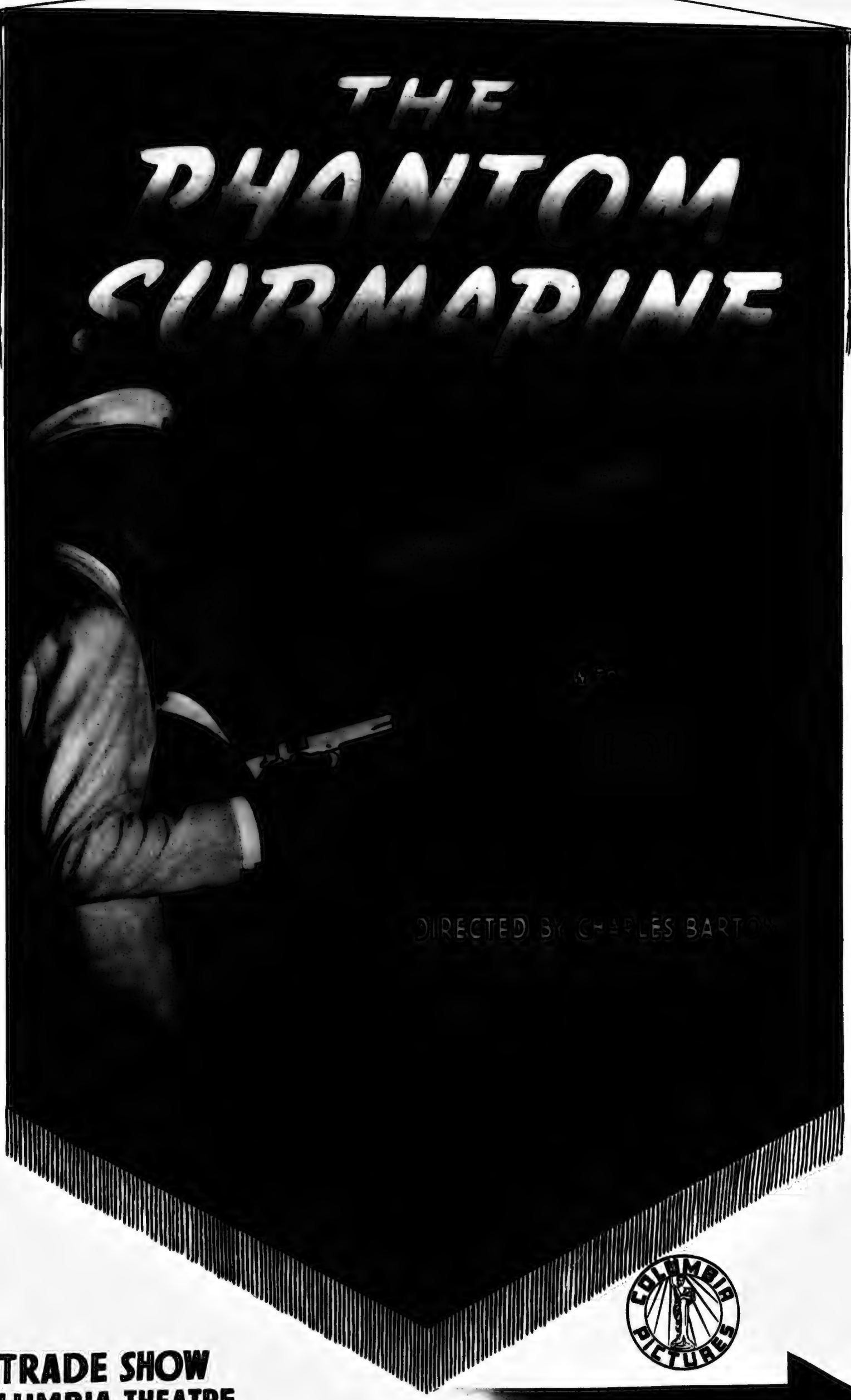
HERBERT MARSHALL - VIRGINIA BRUCE

FEMALE

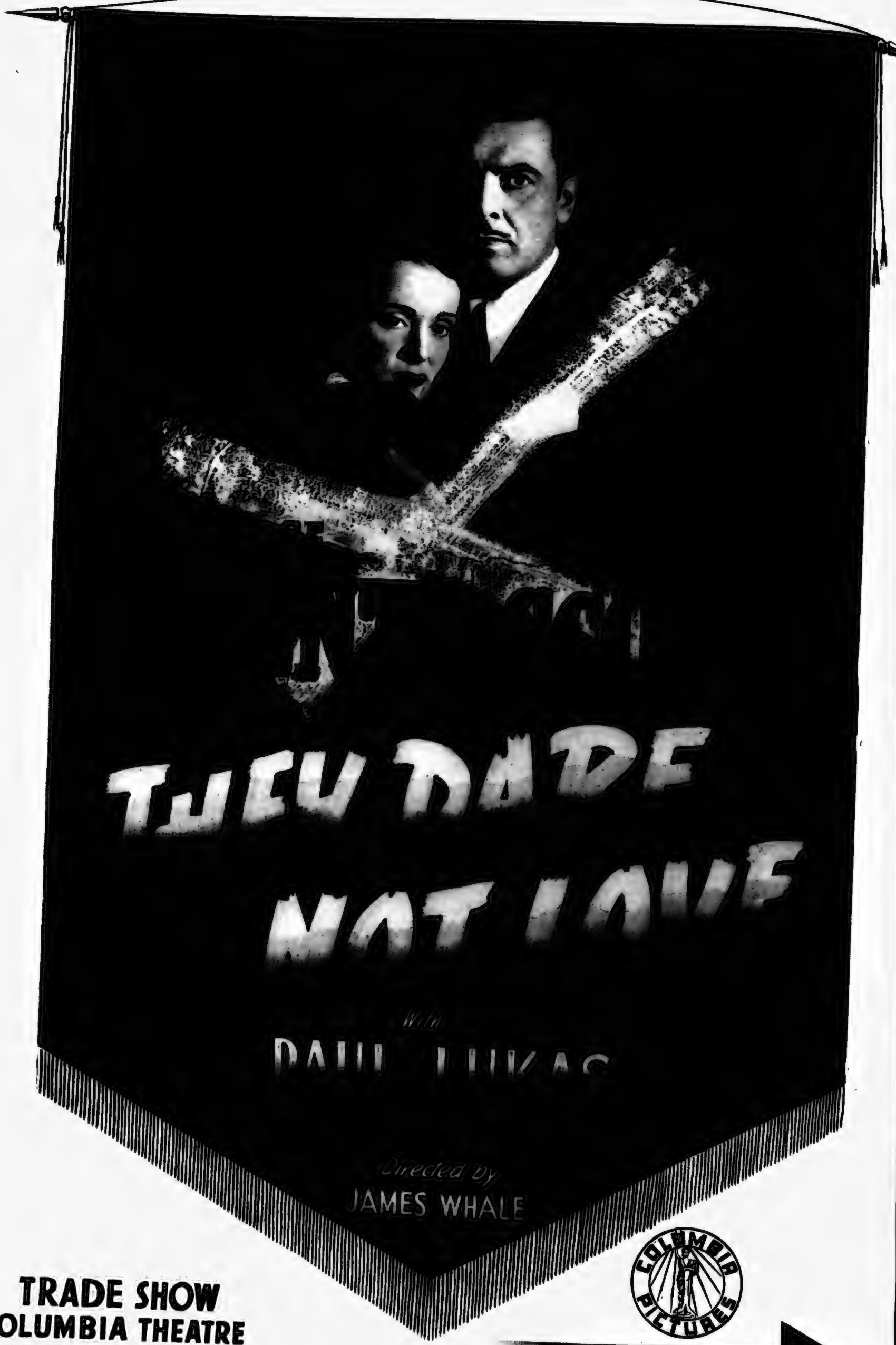
COLUMBIA PICTURES

PROVINCIAL TRADE SHOWS:

MANCHESTER	Theatre Roy.	Wed., Sept. 17,	10.45 a.m.
NEWCASTLE	Haymarket	Wed., Sept. 17,	10.30 a.m.
GLASGOW	Regal	Fri., Sept. 19,	10.30 a.m.
LIVERPOOL	Forum	Thur., Sept. 25,	10.30 a.m.
CARDIFF	Olympia	Thur., Sept. 25,	10.30 a.m.
LEEDS	Ritz	Thur., Oct. 2,	10.30 a.m.
BIRMINGHAM	Forum	Fri., Oct. 3,	10.30 a.m.



TRADE SHOW
COLUMBIA THEATRE
MON. SEPT. 15th
10·30 a.m. & 2·30 p.m.



TRADE SHOW
COLUMBIA THEATRE
TUES. SEPT. 16th
10·30 a.m. & 2·30 p.m.

COLUMBIA PICTURES

TRADE SHOW
COLUMBIA THEATRE
WED. SEPT. 17th
10·30 a.m. & 2·30 p.m.

COLUMBIA PICTURES

COLUMBIA OFFERINGS

Box office stories and stars are promised in the current group of Columbia offerings which include the following: (1) *Herbert Marshall and Virginia Bruce in FEMALE CORRESPONDENT.* (2) *George Brent and Kay Linaker in THEY DARE NOT LOVE.* (3) *Jackie Cooper and Jane Withers in HER FIRST BEAU.* (4) *Don Douglas and Jack Holt in THE GREAT SWINDLE.* (5) *Franchot Tone and Joan Bennett in SHE KNEW ALL THE ANSWERS.* (6) *James Millican, Harry Strang, Bruce Bennett, Anita Louise and Oscar O'Shea in THE PHANTOM SUBMARINE*

BRITISH NATIONAL'S AIR EPIC

OFFICIAL DUTCH ASSISTANCE

Authentic Background

THE second week's interiors on British National's "One of Our Aircraft is Missing," have been completed at Denham, where Michael Powell is producing and directing this original by Emeric Pressburger.

During the week scenes have been filmed in the Mayor's home in a little Dutch village with Hay Petrie playing the Mayor and rattling off long speeches in Dutch. Petrie rehearses these speeches with a Dutch tutor, but not parrot wise, for the tutor explains the meaning of each word so that Petrie can react accordingly. His accent, we were assured by the tutor, is excellent.

Godfrey Tearle appears as Sir George Corbett, a middle-aged rear gunner who had been a high ranking officer in the last war. There is a strong supporting cast that includes Eric Portman, Hugh Burden, Bernard Miles, Emrys Jones, David Evans, Peter Uistinov, Hilde Palmer, Selmer Vas Diaz, Audrey Boyes, Robert Helpmann, Marion Gerth, Peter Cozens, Stewart Rome, John Longden, Frederick Leister, Denis Arundel, Jean Mavius, Helen Seisage, Arnold Polak, James Woodburn, Alan Hamilton, Robert Beatty, Charles Buckmaster, John Martin and Dora Levis.

Three Ladies and No Love

Although there is no love interest in the story, there are three leading ladies. Googie Withers appears as a vivacious Dutch girl, who entertains the Nazi officers lavishly in order to cover up her secret activities of sabotaging the German effort in the Netherlands, Joyce Redman appears as the Mayor's daughter and Pamela Brown is the third of the trio. The Netherlands Government have given every assistance, even to permitting the extraction from secret files of authentic details of Holland under Nazi domination and the methods by which the Dutch offer passive resistance to their oppressors.

As a case in point. Although the Nazis have evidently had instructions to cultivate the Dutch, the Dutch are politely distant to the invaders. They refuse to make friends in case they might find some good points about the Nazis that might weaken their resolve. To convey this atmosphere in the film, Powell never permits a shot of a Nazi face. You see the Nazis, but their faces are shadowed by steel helmets. You see their armoured cars, their loud-speaker vans or the jackboots of a sentry. You hear their orders being barked out or the tramp of marching columns, so that while you are aware of their presence, you never become any more intimate. The R.A.F., too, have been particularly helpful and have given every assistance even to loaning a bomber which is now being put together at Denham.

Old Holland in New

Michael Powell is delighted with the exteriors he secured up in New Holland around King's Lynn and Boston, where the countryside with its windmills, waterways and houses, make a realistic Dutch setting. A company is still on location up there under Alfred Seabourne, filming other exteriors for the picture. Two units will be working on the picture throughout, and in addition to Denham, Riverside Studios at Hammersmith are being used, mainly for model work and trick shots.

The unit working on this subject includes Michael Powell as director and producer; Stanley Haynes, associate producer; David Rawnsley, art director; Sydney Streeter, assistant art director and unit manager; Ronnie Neame, cameraman; Guy Green, camera operator; Robert Krasker, location cameraman; William Miles, assistant director; Frank Gibson, floor manager; Betty Curtis, continuity; and Eric Gray of Fred Daniels studios is stillman.

From Rock Studios there is little fresh to report except that John Baxter and Barbara Emery are working on the screen version of J. B. Priestley's "Let the People Sing," the next British National subject for production at Elstree about the beginning of October.

War-time Romance

Meanwhile, G. W. Parish is arranging a line-up of further subjects, about which an announcement can be expected very shortly. British National's progress from a casual, almost unknown production unit, only two years back, to one of the leading companies in the business has been one of the surprises of war-time production, and the newest line-up when announced should enhance the company's prestige even further and give it, it is believed, the lead so far as production in this country goes.

Shooting of other scenes from "One of Our Aircraft is Missing" was in progress on stage 3, where Michael Powell was directing Godfrey Tearle and Hay Petrie on interiors. While I was watching a hanging miniature shot, which "put the ceiling" on the set, Lady Yale, accompanied by Miss Yale and G. W. Parish, visited the set to see how the trick shot was carried into effect.

A new portrait of George Formby in his make-up of sideboards and thin dark moustache, as he appears in Columbia's new British production SOUTH AMERICAN GEORGE

COURT DRAMA AT DENHAM

"I'LL MARRY THE GIRL"

A VERBAL duel between Judy Campbell and the attorney for the defence was the big scene shot on the court set for "I'll Marry the Girl," when I visited the Mercury Pictures unit at Denham on Friday.

Co-directors Harold Huth and Ronald Pertwee were at great pains to bring to the screen the "baiting" of the girl (Judy Campbell), who is endeavouring to frame the well-known playright, Peter Conway, played by Clive Brook, by using as evidence letters sent by him to another woman. Charles Victor, as the attorney, gave one of the best portrayals of a world-famed K.C., whose subtle questions are leading the complainant to damn herself in the eyes of judge and jury, that it has been my pleasure to watch in a studio.

During the scene, considerable by-play is enacted by Clive Brook and Dennis Arundel, who are sitting immediately in front of the K.C. Ronald Pertwee, who is a past-master at the handling of good dialogue, was quietly explaining points to the actors and guiding them in their speeches, prior to each shot. Considering the length of Victor's speech, which runs for some minutes, this calm guidance and advice had a noticeable effect, and should make this sequence one of the high lights of the film.

Watching the shooting on the set were several well-known production people, including Gerald Freeman, who is a director of the company, Dr. Galperson, Captain Richard Norton and the Earl of Warwick.

The technical crew included Jack Cox, cameraman; John Dennis, sound, and Sid Colls. "I'll Marry the Girl" is from a story by Ronald Pertwee.

"BOB'S YOUR UNCLE"

Home Guard and "Invasion" Sequence at Welwyn

A country-town setting with the local Home Guard defending the post-office in an invasion practice was the main setting last week for "Bob's Your Uncle," which Oswald Mitchell is directing for Butchers at Welwyn.

In this sequence Albert Modley and his fellow comedian George Bolton adopt a variety of astonishing disguises designed ostensibly to defeat the "invaders," but more particularly to deceive Wally Patch, as a policeman who vainly searches for them in connection with various small spots of bother. Also on the set were H. F. Maltby as the Home Guard commander, and Jean Colin his daughter. The latter had an opportunity of showing her ability as a character actress in a comedy sketch performed at a Home Guard concert which gives an opening for lots of amusing back-stage incident. A front stage spectacle is now in production as a grand finale. This is a musical and choral rendition, with impressive scenic effects, of a new "V" for Victory song by Horatio Nicholls.

FORMBY TITLE

"South American George"

Producer-director Marcel Varnel and associate producer Ben Henry have now decided on "South American George" as the title of George Formby's film for Columbia, currently being made at Elstree.

The unit have now moved into the impressive opera house set for sequences which will take some days to shoot. Already Formby has been filmed in a mirthful scene wherein he gets fearfully involved in a ballet rehearsal. Youthful Wendy Toye is producing the ballet sequence, and proves to be a remarkable mimic when she takes George's part whilst rehearsing her girls before the cameras start turning.

Later, George will again sing in opera, and also find time to record three more songs—"The Barmaid at the Rose and Crown," "I Played On My Spanish Guitar," and "Swing Momma."

Incidentally, for "South American George," Formby has to have his hair waterwaved each morning by the studio lady hairdresser! With ballet dancing and opera in addition, George is certainly adding to his already rich experience.

Richard Greene in a scene reproducing the first blitz on London, which is the background of UNPUBLISHED STORY (Two Cities)

Fleet Street in the Big Blitz

Quieter Scenes for "Unpublished Story"

IT was like old times to meet Basil Radford on the "Unpublished Story" set at Denham. In this Two Cities production dealing with the way Fleet Street carried on during the blitz, Radford, who is on special leave from the Army, enacts the part of a typical Civil Servant.

In France before Dunkirk, Radford turns up as the power who can veto this or that, as far as the Press is concerned, and who cannot be "told" anything. The part gives Radford a heaven-sent opportunity to portray the typical Englishman who, after all, has a sense of humour. On stage 1 Harold French was busy with one of the scenes from this sequence in a "palatial" house interior. Adjacent was a reproduction of part of an authentic French farmhouse, which has the setting of a "retreat" scene, in which Richard Greene as a war correspondent of the *Daily Gazette* takes part.

The farm house is subsequently occupied by soldiers who, finding Greene in hiding with a German gun in his possession, and the fact that he carries no credentials, convinces them that he is a German spy.

Cameraman is Bernard Knowles, with Cyril Knowles replacing Jackie Hilliard, who is now working on another picture.

NEW FILM UNIT FORMED

PUBLIC RELATIONSHIP FILMS

Interesting plans are hinted at by Lewis Grant Wallace, one of the directors of a newly-formed film company — Public Relationship Films, Ltd.

The new company, which incorporates the Allied Film Unit, has been organised to make shorts of every description, with special attention being paid to the entertainment value of the product. They have many subjects in preparation and are already engaged upon a Government film.

The other directors of the company are Richard Massingham, who, with others, will direct, Ivan Scott, who has resigned from Spectator Short Films, will produce, and David Rawnsley as art director. Lewis Grant Wallace is script editor. All have had several years' experience either in documentary or feature films, or both.

It is stated that the Allied Film Unit will work in association with P.R.F. on certain films and it is proposed, when circumstances or the subject warrant, to invite from time to time the co-operation with their own personnel of the services of first-class technicians from among the nationals of Allies now in this country.

"BANANA RIDGE"

Robertson Hare and Alfred Drayton at Welwyn

Down at Welwyn, Walter Mycroft is preparing for a film version of "Banana Ridge," based on the stage success by Ben Travers. The picture will star the well-known comedians Alfred Drayton and Robertson Hare, who played the same rôles on the stage and will also feature Isabel Jeans, Nova Pilbeam and Adele Dixon.

Mycroft informs the KINE. he expects to start work on the exteriors later this week and will take the floor about September 16. Cameraman is Claude Friese-Greene and Ben Travers collaborated on the script. It is an A.P.C. production for Pathé release.

DONAT DUE BACK AT SHEPHERDS BUSH

Robert Donat is expected back at Shepherds Bush this week to resume work on Twentieth Century's "The Young Mr. Pitt," now in its seventh week under Carol Reed's direction.

Reed and his crew meantime have covered action incidental to the main plot. Events of the Kaleidoscopic week include Nelson nodding off to sleep in a country church, Fox abusing Pitt in the House of Commons, George III being stoned in his carriage French peasants grinding their scythes and sickles for the coming revolution, Queen Charlotte buying a gown, Welshmen at election fever pitch, Napoleon reviewing his troops at Calais, peasants marching on Paris, and a firework display in honour of the intended invasion against England.

These colourful scenes form only a small portion of the huge pictorial background of the eighteenth century against which Donat enacts the vigorous life of young William Pitt, who saved Britain from herself.

Donat, on his return, will start work in a reconstruction of Old Bond Street. Here Pitt is attacked at night by a mob hired by his political enemies.

New names added to the cast:—Edmund Willard, Alf Goddard, Frederick Valk, Frederick Leister, Lucien Camilliere and Edgar Vosper.

"THUNDER ROCK"

Charter Film Now in Preparation

The recent announcement by John and Roy Boulting that they are going to make a film based on "Thunder Rock" has already aroused widespread interest throughout the trade, who remembering that their previous picture "Pastor Hall" made one of the heaviest grosses ever achieved by a British picture are eagerly discussing distribution rights. Charter Films' new production is being sought eagerly by distributors and an absolutely first-class release in Britain and America is assured.

"We shall make 'Thunder Rock' on an ambitious scale," states John Boulting, who will produce with Roy Boulting directing. "The film has an urgent, topical appeal to every human being," he says. "The story of 'Thunder Rock,' unusual and entertaining in itself, was written before the war, but asks a question which is more vital now than ever: 'Can any individual or nation remain isolated and escape from the current of world affairs?' The play was written by Robert Ardrey, an American, and its interest to Americans at the present time is obvious.

"We believe that the subject is an important one, and we want the completed picture to do even better in America than 'Pastor Hall.' That is a factor we shall bear in mind during production."

The script is being prepared in collaboration with John and Roy Boulting by Anna Reiner, who did the adaptation of "Pastor Hall," and casting is in progress.

Robert Morley

JOINS "FOREMAN" CAST

Studio sequences have now begun at Ealing on Michael Balcon's "The Foreman Went to France," which returned from location in Cornwall last week.

Robert Morley has joined the cast, which is headed by Tommy Trinder, Constance Cummings and Clifford Evans. He appears as a fifth columnist French Mayor who tries to sabotage the attempts of Clifford Evans and his colleagues to rescue machinery from a French factory before the Nazis arrive.

"The Foreman Went to France" is being directed by Charles Frend, with Cavalcanti as associate producer.

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New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Accent on Love (20th Century-Fox)—American.	60 min. (A)	George Montgomery, Osa Massen.	Pleasant if uneven story of socialite who gets job as labourer and takes part of tenants in war against wealthy father-in-law.	Safe second feature proposition for majority of halls. Nothing to harm juveniles.
Bachelor Daddy (G.F.D.-Universal)—American.	61 min. (U)	Baby Sandy, Edward Everett Horton, Kathryn Adams.	Farcical comedy, the latest of the Baby Sandy series. Story simple, but teamwork good and feminine appeal strong. Production qualities first rate.	Good light booking for the masses and family.
Dance Hall (20th Century-Fox)—American.	73 min. (U)	Carole Landis, Cesar Romero, William Henry.	Low-life comedy melodrama with a tough American dance hall background. Atmosphere colourful, acting vital and incidental song numbers tuneful.	Good programme for other than class and family halls.
Electric Man, The (G.F.D.-Universal)—American.	57 min. (A)	Lionel Atwill, Lon Chaney, Jr., Anne Nagel.	Pseudo-scientific thriller, fashioned from an exciting formula. Acting convincing, atmosphere realistic, thrills big and sentimental relief popular.	First-rate "shocker" for the crowd. Not for youngsters.
Great Swindle, The (Columbia)—American.	53 min. (A)	Jack Holt, Henry Kolker, Marjorie Reynolds.	Hard-hitting racketeer melodrama with a fire-raiser background. Story straightforward, thrills spectacular and teamwork vigorous and versatile.	Good two-feature programme proposition for the majority of halls. Nothing to harm youngsters.
Hit the Road (G.F.D.-Universal)—American.	62 min. (A)	Gladys George, Barton McLane, Little Tough Guys.	High-pressure juvenile regeneration comedy melodrama. Story obvious, but acting eager, comedy boisterous and thrills realistic.	Reliable two-feature programme proposition for the masses. Should not harm youngsters.
Horror Island (G.F.D.-Universal)—American.	61 min. (A)	Dick Foran, Leo Carrillo, Peggy Moran.	Spot-the-murderer comedy melodrama with a treasure island background. Story theatrical, but cast popular.	Average title and cast thriller for the ninepennies. Should not harm juveniles.
Lady Be Good (M-G-M)—American.	111 min. (U)	Ann Sothern, Robert Young, Eleanor Powell.	Lavishly mounted, yet refreshingly intimate comedy with music, adapted from the big stage success. Acting particularly good, numbers tuneful, dance intermissions brilliant and climax impressive.	Box-office light booking for all classes. Good for the family.
†**Moon Over Miami** (20th Century-Fox)—American.	90 min. (U)	Don Ameche, Getty Grable, Robert Cummings.	Spectacular romantic comedy with music and songs, photographed in Technicolor, and set in glorious Miami. Story slight, but teamwork attractive, humour neat, songs tuneful and settings superb.	Excellent general booking. Good for the family.
Parson of Panamint, The (Paramount)—American.	83 min. (A)	Charlie Ruggles Ellen Drew, Philip Terry.	Story of a fighting parson in a mining town of the nineties. Very heavy sentiment. Spectacular lynching climax.	Fair booking for industrial halls. Not for juveniles.
†**Reluctant Dragon, The** (RKO-Radio)—American.	75 min. (U)	Robert Benchley, Frances Gifford, Nana Bryant.	Interest picture with brilliant cartoon intermissions, describing a visit to the famous Walt Disney studios. Robert Benchley effective as excursionist, direction resourceful and Technicolor photography flawless.	Excellent novelty booking. Great for the family and youngsters.
Riders of Death Valley (G.F.D.-Universal)—American.	80 min. (U)	Dick Foran, Chas. Bickford, Buck Jones.	Hell-for-leather Western, a serial in compact feature form. Cast and thrills big, action fast and scenery picturesque.	Capital outdoor fare for the majority. Great for juveniles.
San Antonio Rose (G. F.D.-Universal)—American.	64 min. (U)	Jane Frazee, Robert Paige, Lon Chaney, Jr.	Conventional musical on popular lines, but short on story and action values.	Useful booking of its type for popular halls. O.K. for juveniles.
She Knew all the Answers (Columbia)—American.	84 min. (U)	Joan Bennett, Franchot Tone, John Hubbard.	Light, inconsequential romantic comedy, describing a chorus girl's adventures on Wall Street. Plot time-honoured, but cast in good form, incidental gags bright and dialogue snappy. Feminine appeal strong.	Very good star comedy bet for the crowd. Nothing to harm youngsters.
Six Lessons From Madame La Zonga (G.F.D.-Universal)—American.	62 min. (U)	Lupe Velez, Leon Errol, Helen Parrish.	Musical comedy extravaganza with a South American background. Story sketchy, but gags good, numbers tuneful and staging colourful. Star in irresistible form.	Capital light booking. Safe for youngsters.
Tight Shoes (G.F.D.-Universal)—American.	68 min. (U)	John Howard, Binnie Barnes, Broderick Crawford.	Political comedy melodrama, based on an original story by Damon Runyon. Story clever, characterisation very good and dialogue smart.	Very good general booking. Nothing to harm youngsters.
Too Many Blondes (G.F.D.-Universal)—American.	60 min. (A)	Rudy Vallee, Helen Parrish, Jerome Cowan.	Romantic comedy drama of radioland. Story slight, but amusing, numbers tuneful and cast versatile. Staging up to standard.	Happy two-feature programme proposition for the masses and the family.

*In Colour

REVIEWS FOR SHOWMEN

Moon Over Miami

20th Century-Fox. American (U). Photographed in Technicolor. Directed by Walter Lang. Featuring Don Ameche, Betty Grable and Robert Cummings. 8,190 feet. Release not fixed.

SPECTACULAR romantic comedy with music and song, photographed in Technicolor, telling of the quest of two ravishing sisters and their comely aunt for romance and fortune in Miami, world-famous playground of the idle rich. The picture is a stable companion to "Down Argentine Way" and "That Night in Rio," and, in its own, easy, irresponsible way, it loses little by comparison.

The attractive stars make the most of the slight, yet amiable, story, all the numbers are tuneful, and the staging is superb.

It is at one and the same time a grand advertisement for Miami and a bubbling tonic for war-time blues. Excellent general booking.

Story.—Kay Latimer, her sister Barbara, and their Aunt Susan are employed in a café. They inherit a few thousand dollars and decide to seek their fortunes in Miami. Kay poses as a society girl, Barbara as her secretary, and Susan as her personal maid. Jeff, a wealthy youth, is the first to fall for Kay, and Phil O'Neil, Jeff's pal, is the second.

Phil and Kay are genuinely in love, but there is a slight hitch when Kay discovers that Phil is experiencing a reversal of fortune. She tries to be tough and makes a play for Jeff, but in the end true love has its way. Phil and Kay marry, and Jeff finds that Barbara is the girl for him. Aunt Susan and Jack O'Hara, a bell-boy, complete the good work.

Acting.—Don Ameche acts naturally and sings pleasantly as Bill, and Betty Grable exuberantly exhibits her versatility and sex appeal as Kay. Robert Cummings and Carole Landis also make the most of their chances as Jeff and Barbara.

Charlotte Greenwood and Jack Haley build up good comedy relief as Susan and Jack. There is an attractive supporting cast

Production.—The story is both slight and obvious, but its Cinderella sentiment, subtly cloaked in a colourful atmosphere of sophistication, nevertheless furnishes a substantial binding for its complete and dazzling brochure of the amenities of Miami.

Romantic misunderstanding, rivalry and reconciliation are accompanied by exhilarating scenes of horse-racing, surf-riding and speedboat racing, and graceful dancing, swimming and underwater sequences. The complete kaleidoscope, set to tuneful song, gives the entertainment all the glamour and joy of a visit to the famous holiday resort. No illusion could be more appropriate or welcome. Star and title values add irresistible box-office lustre.

Points of Appeal.—Slight but happy story, excellent teamwork, tuneful numbers, popular romantic sentiment, lavish staging, superb Technicolor photography, irresistible title and big star values.

Too Many Blondes

General F.D.-Universal. American (A). Directed by Thornton Freeland. Featuring Rudy Vallee, Helen Parrish and Jerome Cowan. 5,432 feet. Release not fixed.

ROMANTIC comedy drama of radio-land, in which an amusing triangle theme is used as a platform for tuneful musical numbers. None of the happenings is taken particularly seriously, neither are they original, but the accumulation, backed up by a versatile cast, good atmosphere and resourceful direction represent good light entertainment for the not too sophisticated. Star and title values and accommodating footage are further aids to successful exploitation. Happy two-feature programme proposition for the majority of halls.

Story.—Dick Kerrigan, with Virginia, his bride of two weeks, and Ted Bronson, his rival for Virginia, form a radio singing trio, and set off for Hollywood, where a radio contract awaits them. Dick meets a number of blondes with whom he had worked in variety and Virginia, new to the game, cannot conceal her jealousy. Ted does his best to add fuel to the fire. On reaching Hollywood, Virginia decides to divorce Dick. At the same time, Ted sees that Dick is discharged.

Dick then sets out to win Virginia back, but his subterfuge is of little avail. Meanwhile, a radio manager offers Dick and Virginia a contract. Others then take a hand in reconciling husband and wife and, after much ado, the feat is happily accomplished at the fadeout.

Acting.—Rudy Vallee displays adequate versatility as Dick, Helen Parrish is well cast as Virginia, and Jerome Cowan is true to type as Ted. Lon Chaney, Jun., and Eddie Quillan strengthen the comedy relief.

Production.—The three salient phases of the story, the separation of Dick and Virginia, their joint peevish determination to secure a divorce, and the reconciliation, offer little that is new in story design, but the robust comedy and musical interludes are so effectively put over that the finished structure is refreshingly diverting. Moreover, its free and easy character and attractive credentials make it an ideal proposition for the average double bill.

Points of Appeal.—Popular plot, good comedy by-play, tuneful numbers, polished presentation, good title and popular stars.

She Knew All the Answers

Columbia. American (U). Directed by Richard Wallace. Featuring Joan Bennett, Franchot Tone and John Hubbard. 7,576 feet. Release not fixed.

LIGHT, inconsequential romantic comedy, describing a chorus girl's adventures and misadventures on Wall Street. Many of the gags and situations are fashioned from time-honoured material—"She Knew all the Answers," and so will most audiences—but a particularly well-chosen cast, together with many really bright lines and resourceful direction, succeed in giving the majority of laughs pristine freshness.

Add title and star values and, more important still, the fooling's inherent feminine appeal, and the result is "in the bag" light entertainment for most audiences. Very good star comedy bet for the crowd.

Story.—Gloria Winters, a chorus girl, and Randy Bradford, a millionaire playboy, decide to elope, but practical Gloria calls a halt when she learns that there is a danger of Mark Willows, Randy's guardian and business partner, cutting off Randy's inheritance. Gloria determines to win Mark's approval, and starts by becoming telephone operator in their brokers' office on Wall Street.

Gloria's ignorance of technical terms causes Mark and his partners to lose heavily on a deal, but her wit enables them to get their money back with profit. Mark, who is unaware of Gloria's identity, shows his approval by asking her out. Their friendship blossoms into love, but Randy has to be considered. Pride compels him to lead Gloria to the altar, but a happy last minute twist satisfactorily solves the problem.

Acting.—Joan Bennett is a provocative and attractive Gloria, Franchot Tone gives a neatly graduated study as the serious-minded Mark, and John Hubbard is effective in contrast, in the comparatively small rôle of Randy. Wise-cracking Eve Arden heads an attractive and versatile supporting cast.

Production.—The story takes some little time to warm up, but from the moment Gloria takes over the position of telephone operator in the Wall Street brokers' office things begin to hum. Outrageous deception and keen romantic rivalry are the keynotes and, although the tunes they play are familiar, their interpretation by the clever and attractive principal players considerably amplifies conventional, but, nevertheless, evergreen laughs.

Bright additional wisecracks and a boisterous and original at the altar climax complete the sophisticated, yet innocuous, fun. It is an acceptable comedy for both the family and the crowd.

Points of Appeal.—Familiar, but bright story, very good teamwork, resourceful direction, smart lines, pronounced feminine angle, provocative title and obvious star values.

The Parson of Panamint

Paramount. American (A). Directed by William McGann. Featuring Charlie Ruggles, Ellen Drew and Phillip Terry. 7,500 feet. Release not fixed.

HEAVILY sentimental story of a parson in a gold-mining town of the early 'nineties. Ruggles has a dramatic rôle as the mayor of the town who backs the preacher against the hypocritical rich men. The religious aspect has been strongly stressed, but there is a slight romance between the parson and a dance-hall girl. The plot seems somewhat dated, but it should appeal in industrial areas.

Story.—Bill Redfield, mayor of Panamint, builds a church and enlists the services of a young parson, Philip Pharo. Philip soon has the bad sheep of the flock on his side, but falls foul of the hypocritical big business men. He makes friends with Bud Deming, the saloon-keeper, and looks after his girl, a cabaret singer, Mary, when she is shot by a drunken miner.

Later, Bud is shot, and Mary falls in love with Philip and helps him in his church work. Philip accidentally kills a man who insults her and is condemned to death. The inhabitants attempt to lynch him, but Bill arrives in time to save him by proving that the town's business men have allowed the gold mine to be flooded through neglect and so destroyed the township. A happy future is indicated for Philip and Mary.

Acting.—Charlie Ruggles is good as Bill, but has a very flamboyant final speech. Ellen Drew is sympathetic as the dance-hall girl, and Joseph Schildkraut sound as the saloon owner. Phillip Terry is definitely weak as the parson. Good characterisations come from Porter Hall, Clem Bevans, Paul Hurst and Frank Puglia.

Production.—The story is told, as seems fashionable these days, in retrospect. It is a conventionally directed plot of the fighting parson order, with a good deal of verbiage, interspersed here and there with vigorous action. Types are well drawn, but the fact remains that the general effect is artificial and theatrical. A certain amount of tension is aroused by the lynching sequences, but generally the film follows the obvious and overstresses its religious and sentimental angles.

Points of Appeal.—Charlie Ruggles in a dramatic rôle. The fighting parson angle.

Continued on page 29

Paramount PROMISE

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Paramount Pictures

SEASON

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WITH ROBERT PRESTON
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NILS ASTHER

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BIRTH OF THE BLUES
BRIAN DONLEVY · CAROLYN LEE
AND ROCHESTER
· DIRECTED BY VICTOR SCHERTZINGER

BOB HOPE · VERA ZORINA
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WITH VICTOR MOORE · IRENE BORDINI
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MARGARET HAYES · ERIC BLORE
PRESTON STURGES

SWEATER GIRL
WITH
EDDIE BRACKEN
JUNE PREISSER
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WEST POINT WIDOW
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HOT FOR TH...

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EMLYN WILLIAMS · JAMES MASON
with ENID STAMP-TAYLOR · BEATRICE VARLEY · HENRY OSCAR
DIRECTED BY LANCE COMFORT
PRODUCED BY ISIDORE GOLDSMITH
CLAUDETTE COLBERT · RAY MILLAND · BRIAN AHERNE
WALTER ABEL • BINNIE BARNES
PRODUCED & DIRECTED BY MARK SANDRICH
HENRY ALDRICH FOR PRESIDENT
with JIMMY LYDON
JUNE PREISSER
MARY ANDERSON
CHARLES SMITH
MARTHA O'DRISCOLL
MADELEINE CARROLL · STIRLING HAYDEN
BAHAMA PASSAGE
FLORA ROBSON
DIRECTED BY EDWARD H. GRIFFITH
DOROTHY LAMOUR · RICHARD DENNING
with PATRICIA MORISON · WALTER ABEL
DIRECTED BY ALFRED SANTELL
BUY ME THAT TOWN
LLOYD NOLAN
CONSTANCE MOORE
ALBERT DEKKER
FROM FAMOUS NOVEL BY ERNEST HEMINGWAY
FRED MacMURRAY · MARY MARTIN · ROBERT PRESTON
AKIM TAMIROFF • LYNNE OVERMAN
ERIC BLORE DIRECTED BY CHARLES VIDOR

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IN THE
WITH JOSEPH SCHILDKRAUT
DIRECTED BY WILLIAM McGANN
HARRY SHERMAN PRODUCTION

BOB HOPE · PAULETTE GODDARD
IN
NOTHING BUT THE TRUTH
WITH
EDWARD ARNOLD · HELEN VINSON
PRODUCED BY ARTHUR HORNBLOW JR. · DIRECTED BY ELLIOTT NUGENT

BING CROSBY · FRED ASTAIRE
IN
IRVING BERLIN'S
PRODUCED & DIRECTED BY MARK SANDRICH

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FORCED LANDING
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OSCAR LEVANT · VIRGINIA DALE · BARBARA ALLEN
RAYMOND WALBURN · ELIZABETH PATTERSON
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AND ROCHESTER
DIRECTED BY ALFRED E. GREEN

PARAMOUNT PROMISE

Paramount Pictures

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Turn these pages carefully - they're STILL HOT!

KINEMATOGRAPH
September 11, 1941
WEEKLY

PARAMOUNT HAS THE HOTTEST

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CHARLES BOYER
BARBARA STANWYCK
BING CROSBY
DOROTHY LAMOUR
BOB HOPE
PAULETTE GODDARD
RAY MILLAND
MADELEINE CARROLL
OLIVIA De HAVILLAND
FRED ASTAIRE
JOEL McCREA
JACK BENNY
MARY MARTIN
FRED MacMURRAY

JON HALL
ELLEN DREW
PRISCILLA LANE
DON AMECHE
BASIL RATHBONE
PRESTON FOSTER
ROBERT PRESTON
RAYMOND MASSEY
BRIAN AHERNE
JUDY CANOVA
FRANCES FARMER
JOHN BARRYMORE
SUSANNA FOSTER
JOHN WAYNE

WILLIAM BOYD
WILLIAM HOLDEN
BRIAN DONLEVY
VERA ZORINA
BOB BURNS
JACKIE COOPER
BETTY FIELD
ALLAN JONES
RICHARD ARLEN
CHESTER MORRIS
JEAN PARKER
VERONICA LAKE
STIRLING HAYDEN
VIRGINIA DALE

LYNNE OVERMAN
RICHARD DENNING
WALTER ABEL
ALBERT DEKKER
CONSTANCE MOORE
EDDIE BRACKEN
LILLIAN CORNELL
MARGARET HAYES
SUSAN HAYWARD
DON CASTLE
EVA GABOR
BRAD KING
CAROLYN LEE
JUNE PREISSER
PHILIP TERRY

PRODUCERS and DIRECTORS:

CECIL B. DeMILLE
EDWARD H. GRIFFITH
MARK SANDRICH
B. G. DeSYLVA
WILLIAM A. WELLMAN
SAM WOOD
WILLIAM H. PINE
WILLIAM C. THOMAS
HARRY SHERMAN

ARTHUR HORNBLOW, Jr.
MAX FLEISCHER
SOL C. SEIGEL
PRESTON STURGES
VICTOR SCHERTZINGER
MITCHELL LEISEN
LEWIS ALLEN
HUGH BENNETT

STUART HEISLER
JAMES HOGAN
RALPH MURPHY
ELLIOTT NUGENT
THEODORE REED
TED TETZLAFF
ROBERT SIODMAK
GORDON WILES

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HOTTEST STORY SCOOPS

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THE LADY IN THE DARK

THAT MILLION DOLLAR PROPERTY
Broadway's top Musical Comedy sensation
LOUISIANA PURCHASE

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Over 700,000 copies already sold
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FOR WHOM THE BELL TOLLS

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and best-selling novel
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NINE TECHNICOLOUR MASTERPIECES · PRESTON STURGES' SPECIALS
CECIL B. DeMILLE'S MILLION DOLLAR EPICS

Paramount Pictures

WITH PARAMOUNT TO PROSPERITY

REVIEWS—continued from page 22

The Reluctant Dragon

RKO-Radio. American (U). Photographed partly in Technicolor. Directed by Alfred E. Werker. Featuring Robert Benchley, Frances Gifford and Nana Bryant. 6,750 feet. Release not fixed.

INGENIOUS, interesting and intensely amusing screen novelty, presented partly in Technicolor, describing a visit to modern fairyland, the Walt Disney studios in Hollywood. Robert Benchley is the lucky visitor, and Walt Disney and his staff willingly initiate him into all the many wonders of cartoon making.

But that is by no means all. Besides the authentic, spellbinding technical detail there are brilliant new cartoon sequences. The blending of ordinary photography with cartoon is one of the picture's happiest accomplishments.

Another is the wedding of Benchley's inimitable wit and keen observation with Disney's genius and industry. The complete experiment is irresistible novelty entertainment. Excellent general booking, delightful box-office fare for young and old alike.

Production.—Robert Benchley is the pivot of the show, and he, on the instructions of his wife, invades Disney's studios to sell a story called "The Reluctant Dragon." When he does eventually meet Disney it is to discover that "The Reluctant Dragon" is already made and about to be screened. As always, he is too late. But during his excursions round the studio he sees all and hears all, and what he sees and hears provide an illuminating and irresistible insight into the wonders of cartoon manufacture.

All the intricate mechanism is laid bare and the versatile staff, including the man who doubles for Donald Duck, is introduced. At the same time, Benchley sees one marvellous cartoon, "How to Ride a Horse," a very good one, "Baby Weems," and an inimitable Walt Disney fantasy, "The Reluctant Dragon."

All but the opening scenes are in colour. Moreover, the mixing of instruction with entertainment is so ingeniously and skilfully accomplished that no illusions are destroyed. Rather does the insight into cartoon-making whet the appetite for the finished article.

Disney has everything to gain by opening the doors of his studio, and so has the box-office. Its appeal to youngsters as well as adults is immeasurable.

Points of Appeal.—Friendly, intimate treatment, irresistible instruction, brilliant cartoon intermissions, popular star and studio personalities, terrific exploitation values, and the goodwill name of Disney.

Riders of Death Valley

General F.D.-Universal. American (U). Directed by Ford Beebe and Ray Taylor. Featuring Dick Foran, Charles Bickford and Buck Jones. 7,180 feet. Release not fixed.

HELL-FOR-LEATHER Western, a grand outdoor serial in compact feature form. Big thrills punctuate each reel, and an equally big cast of Western favourites—Dick Foran, Leo Carrillo, Buck Jones, Charles Bickford, Lon Chaney, Jun., Big Boy Williams and Monte Blue all make their presence felt—sees that each registers.

A slight but pleasant love interest, appropriate comedy relief and a smashing climax complete the crowded library of Western fare. Great money's worth for the industrial element and youngsters. Capital outdoor fare for the majority.

Story.—Jim Benton, Pancho and Tombstone, three musketeers of the West, offer their help to Mary Morgan, an attractive young woman who has inherited a gold-mine from her murdered father. Joseph Kirby, Wolf Reede, Butch and Rance Davis are the crooks responsible for the crime and they are out to steal the mine. Jim, Pancho and Tombstone wage war against the crooks and, after a ding-dong struggle, the villains get what's coming to them. Mary's ranch is made safe, and she makes doubly certain by marrying Jim.

Acting.—Dick Foran, Leo Carrillo and Buck Jones are very good as the three musketeers, Jim, Pancho and Tombstone, and James Blane, Charles Bickford, Monte Blue and Lon Chaney, Jun., give nearly as much as they take as the crooks. Jeanne Kelly shyly safeguards feminine appeal as Mary.

Production.—The film is more of a fight than a story, but its ding-dong action, neatly interspersed with appropriate comedy, keeps the interest and tension at concert pitch. Spectacular, breathtaking thrills are as plentiful as the flowers in Spring. Particularly good scenic qualities seal the picture's certain popular success. It's all the Westerns rolled into one, and then some.

Points of Appeal.—Fast action, big thrills, vigorous teamwork, smashing fights, popular comedy and romantic relief, superb scenery, magnetic title and popular cast.

Six Lessons from Madame La Zonga

General F.D.-Universal. American (U). Directed by John Rawlins. Featuring Lupe Velez, Leon Errol and Helen Parrish. 5,594 feet. Release not fixed.

MUSICAL comedy extravaganza, telling of the adventures of dance-band players, crooks and confidence men and women while seeking local colour and kudos in South America. Leon Errol is at his inimitable best as a phoney Cuban; the supporting cast is both attractive and versatile; the staging is pleasantly exotic and the musical numbers are tuneful. The team and the staging more than compensate for the lack of a credible or coherent story.

Capital light booking, a joyous and infectious rag.

Story.—Steve, leader of an Oklahoma band, and his boys discover that their music is out of date. They decide to sail for Havana and master the intricacies of the latest craze, the Rumba. Rosita, a pretty girl, is on board for the same purpose. She is accompanied by her father, Senor Alvarez, a get-rich-quick merchant. Other passengers are Madame La Zonga, an impecunious expert in Cuban dances, and Beheegan, leader of a tough gang.

Before long one crook tries to put it across the other, but in the grand finale all get together and put Madame La Zonga on her feet. Meanwhile, Steve and Rosita find themselves in love.

Acting.—Lupe Velez gives an attractive and volatile performance as Madame La Zonga, Leon Errol is at his best as the phoney Senor Alvarez, and William Frawley makes a good stooge as Beheegan. Helen Parrish, Charles Lang, Eddie Quillan and Shemp Howard also register in direct support.

Production.—The comedy is a series of gags rather than a story, but the absence of a clear-cut plot in no way impedes the manufacture of laughs. The stars and the supporting players, all of whom are masters of improvisation, see to that. What is more, the colourful fooling is neatly interspersed with popular romantic sentiment and song. It's good Leon Errol and good extravaganza. The double claim entitles it to box-office recognition.

Points of Appeal.—Good gags, versatile teamwork, great performance by Leon Errol, tuneful numbers, colourful settings and star values.

Dance Hall

Twentieth Century-Fox American (U). Directed by Irving Pichel. Featuring Carole Landis, Cesar Romero and William Henry. 6,622 feet. Released October 20, 1941.

LOW-LIFE comedy melodrama with a tough American dance-hall background, describing the stormy courtship of an unscrupulous manager and a singer who knows all the answers. The characters are either fools or crooks, mostly crooks, but although the majority are very hard-boiled, their antics and escapades are always entertaining.

Virile and versatile acting—Carole Landis and Cesar Romero keep the pace hot in the leading rôles—good direction and colourful atmosphere give the play both vigour and vitality. Good programmer for other than class and family halls.

Story.—Duke McKay, an unscrupulous dance-hall manager, makes a play for Lily Brown, a new singer. She knows her way around and gives him more than she takes. Joe Brooks, the hall's ace pianist, interests Lily, and when she hears one of his compositions she promises to help him to get it published.

Joe has the promotion fees put by, but before Lily can do anything Duke gets into a mess and borrows Joe's savings. When Duke later learns of Joe's generosity he fixes a sweepstake to repay the money. The fraud is discovered, but Lily raises the money from another admirer to save Duke from jail. At this stage Lily and Duke realise they love each other.

Acting.—Carole Landis is very well cast as Lily; she has glamour, a ready tongue and a good singing voice. Cesar Romero has an utterly unsympathetic part as Duke, but he, too, puts up a good performance. William Henry wins sympathy as Joe, and June Storey, J. Edward Bromberg and Charles Halton head a good supporting team.

Production.—The story concentrates on the seamy side of life, and the dance-hall backgrounds and incidental tunes give glamour to its rough-and-ready romance and unorthodox financial transactions.

There is no attempt to point a moral, yet it succeeds in proving that there is some good in the worst of us. In short, it's a hectic page from life. Nevertheless, its environment and its language hardly entitle it to a family hall patronage.

Points of Appeal.—Frank, straightforward plot, pungent romantic interest, popular sentimental relief, good tunes, colourful atmosphere, provocative title and star values.

Tight Shoes

General F.D.-Universal American (U). Directed by Albert S. Rogell. Featuring John Howard, Binnie Barnes and Broderick Crawford. 6,187 feet. Release not fixed.

COMEDY melodrama, based on an original story by Damon Runyon, so fashioned as to promote hearty laughter at the expense of American political chicanery and graft. The dialogue is rapid—it is written in the author's inimitable staccato style—but this is no impediment.

Exuberant treatment, clever detail and vital characterisation give point and clarity to the breezy and versatile surface action. The play is Damon Runyon at his best-seller best. Very good general booking.

Story.—Speedy Miller, a racketeer stooge for Horace Grover, a secret political boss, is instructed to place five thousand dollars on a horse. On his way to the race-track he forces Amalfi, who keeps a shoe shop, to turn part of his premises into a gaming saloon. At the same time he purchases a pair of shoes from Jimmy Rupert, Amalfi's assistant.

The shoes pinch and the pain gives Speedy a hunch. He backs "Feet First," instead of Grover's "sure thing." The horse loses. Later, Jimmy sees Councillor Beebe, Grover's man for the coming election, in a gambling saloon. He denounces him and is backed up by Sybil, Speedy's moll. He is promptly made opposition candidate and eventually he gets in. Success causes him to neglect Ruthie, his real girl friend, but right and justice are served in the end.

Acting.—Broderick Crawford is very good as the unscrupulous bull-like Speedy; Binnie Barnes is true to type as the equally tough Sybil; and John Howard shapes well as Crusader Jimmy. Anne Gwynne, Leo Carrillo, Samuel S. Hinds and Richard Lane represent good supporting types.

Production.—The story contains inimitable and characteristic Damon Runyon twists, and these, together with first-rate acting, convincing atmosphere and snappy dialogue, pave the way to lively and versatile racketeer entertainment. Put briefly, it is corking burlesque. Author and star values are happy make-weight.

Points of Appeal.—Ingenious, vital and amusing story, irresistible twists, clever dialogue, lifelike character drawing, brilliant debunking, and author and star values.

The Electric Man

General F.D.-Universal American (A). Directed by George Waggner. Featuring Lionel Atwill, Lon Chaney, Jun., and Anne Nagel. 5,104 feet. Release not fixed.

PSEUDO-SCIENTIFIC thriller, concerning a fanatical, inhuman scientist, who, to prove his theory that life can be controlled by electricity, secretly turns an innocent man into a Frankenstein, only to perish at the hands of his electrically charged "guinea-pig."

Dialogue is intelligent, acting is convincing—Lionel Atwill and Lon Chaney, Jun., extract every ounce of drama from the theme, as the characters principally concerned—the staging is impressive and the sentimental relief popular. These important attributes give the wildly improbable story a substantial veneer of realism. Clever photography does the rest. First-rate "shocker" for the crowd.

Story.—Big Dan McCormick, a side-show man, is involved in a coach crash. The other passengers are electrocuted, but Dan appears to be immune. John Lawrence, a kindly electro-biologist, attends to Dan. Paul Rigas, Lawrence's sinister assistant, is secretly attempting to prove that life can be controlled by electricity. He experiments with Dan, and before long Dan becomes little more than an electrically controlled hulk.

Later, he is forced to kill Lawrence and is sentenced to the chair. His immunity enables him to survive; he escapes and goes berserk. He kills Rigas and kidnaps June, Lawrence's niece. Mark Adams, June's fiance, saves her and, at the same time, sees that Dan comes to a merciful end.

Acting.—Lionel Atwill is effectively sinister as the fanatical Rigas; Lon Chaney, Jun., wins a good deal of sympathy as the unfortunate Dan; and Anne Nagel and Frank Albertson take good care of the conventional love interest as June and Mark. There is a good supporting cast.

Production.—The laboratory detail is thrilling, and the running amok by Dan provides an exciting macabre climax. A dog's devotion to the unhappy Dan and June and Mark's romance furnish effective sentimental relief. Clever photography securely wields the whole. The complete illusion is Grand Guignol entertainment at its industrial box-office best. Title and star values are, of course, considerable.

Points of Appeal.—Original settings for thriller; excellent acting; first-rate production.

Bachelor Daddy

General F.D.-Universal. American (U). Directed by Harold Young. Featuring Baby Sandy, Edward Everett Horton and Kathryn Adams. 5,478 feet. Release not fixed.

FARCICAL comedy, the latest of the Baby Sandy series, telling of the commotion caused in a bachelors' club by a young woman urgently in need of a temporary father for her baby. The baby star and the experienced adult players tackle the simple domestic and slapstick situations with relish, and their good work, together with the strong feminine angle, promotes a happy alternation of sentiment and laughs.

Title, star and series values further strengthen its sly approach to the masses. Good light booking for the majority of halls, and family and industrial ones in particular.

Story.—Eleanor Pierce, an attractive young woman, is arrested for hawking candy without a licence. Desperately in need of a home for her baby, Sandy, she addresses an appeal to a Mr. Smith, care of the Bachelors' Club. The gag works and three Smith brothers, Joe, George and Edward, smuggle Sandy into their suite and then search for her mother.

The Smiths are losing money heavily in their candy manufacturing business and their last hope is for Edward, the youngest, to marry Beth, daughter of C. J. Chase, their rival. Edward is not too keen. Later, Eleanor claims Sandy and complications quickly pile up. They end in Eleanor's own candy recipe saving the Smiths' business and in Eleanor and Edward getting married.

Acting.—Baby Sandy acts quite naturally as herself, Kathryn Adams is a very attractive Eleanor, and Edward Everett Horton, Raymond Walburn and Donald Woods make much out of little as the Smith brothers.

Production.—Half-way through the tale flags a little, but rallies as it enters the straight, and ends to the tune of good slapstick. At all times the engaging baby angle and the incongruous bachelor club background amplify effectively what humour there is. An exuberant elevator thrill shrewdly colours the climax. It is homely, kindly fun for the masses and the family.

Points of Appeal.—Simple story, popular complications, engaging performance by Baby Sandy, very good supporting cast, strong feminine angle, and series and star values.

Lady Be Good

M-G-M. American (U). Directed by Norman Z. McLeod. Featuring Ann Sothern, Robert Young and Eleanor Powell. 10,037 feet. Release not fixed.

LAVISHLY mounted, yet refreshingly intimate comedy with music, adapted from the big stage success, telling of the marital and professional vicissitudes of a song-writer and his lyric-writing wife. Ann Sothern and Robert Young handle the slight plot delightfully—the first named is, in fact, a revelation—and Eleanor Powell, the inimitable tap-dancer, and the Berry Brothers, terrific eccentric hoofers, put pep into the traditional Busby Berkeley grand finale. Ear-tickling tunes do the rest.

The show in its entirety is first-class musical comedy entertainment. Star and title values are, of course, exceptional. Box-office light booking for all classes.

Story.—Dixie Donegan and Eddie Crane, a young married couple, are a business and commercial success as song-writers until fame goes to Eddie's head. Dixie divorces Eddie for his own good, but in spite of romantic rivalries love continues to have its way and, after the publication of a couple of hits, they decide to marry over again. Again Dixie sues for a divorce, but this time the understanding judge takes a hand.

Acting.—Ann Sothern is grand as Dixie; she acts naturally, sings pleasantly and displays a marvellous sense of humour. Robert Young also registers as the spoilt but likeable Eddie. Eleanor Powell puts over a novel dance number in collaboration with a dog, as well as eclipsing all her previous efforts in the grand finale, and Lionel Barrymore, John Carroll and Red Skelton do all that is asked of them in direct support.

Production.—The marital tiffs are so naturally and piquantly depicted that repetition, skilfully interspersed with many bright and tender cracks, tuneful songs and effective dance items, is the picture's strength. The big stage climax is a concession to tradition rather than a story necessity, but its showmanship is proved in the end.

"Lady Be Good" is definitely the goods, a happy antidote for war time blues. Needless to say, star and title values are overwhelmingly box-office.

Points of Appeal.—Light, bright and appealing story, delightful acting by Ann Sothern, very good support, great tunes, outstanding dance embellishments, lavish staging, and big title and star values.

Accent on Love

20th Century-Fox. American (A). Directed by Ray McCarey. Featuring George Montgomery, Osa Massen and J. Carrol Naish. 5,528 feet. Released December 1, 1941.

PLEASANT, if somewhat diffuse and at times pseudo-whimsy, story of young socialite business man who leaves gilded job as company vice-president, gets work as a labourer, and leads humble tenants in fight against rotten tenement conditions for which his father-in-law is responsible.

The picture lacks names for the marquee, but is nicely acted, while George Montgomery is obviously a comer. Useful booking for majority of halls.

Story.—John Hyndman, fed up with empty existence as vice-president in his father-in-law's firm and his unhappy marriage, gets away from it all and takes a job as a ditch-digger. He is befriended by Manuel Lombroso, the Portuguese foreman, and his family, and falls in love with Osa, "the girl upstairs."

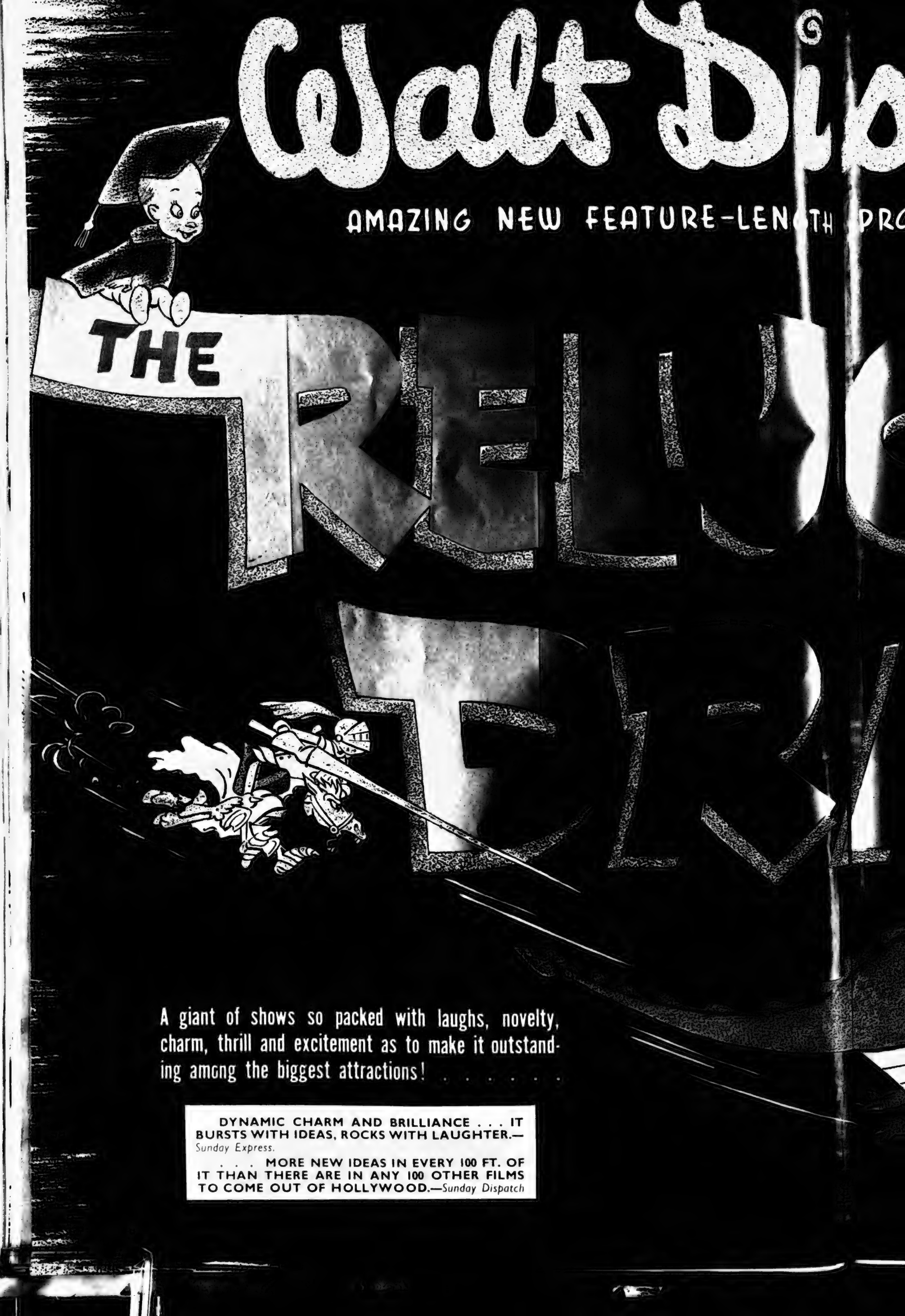
He is able to see for himself the rotten state of repair in which are the tenement dwellings owned by his father-in-law. He takes up the case of the tenants and by forcing the latter to visit the Lombrosos wins concessions from him. A divorce clears the way for the happy conclusion of his romance with Osa.

Acting.—George Montgomery is an engaging and virile hero, and looks like the stuff of which matinée idols are made. He has good looks, a fine physique, and acting ability. Osa Massen is appealing as the romance interest, and the reliable J. Carrol Naish makes the most of a character actor's field day represented by the rôle of Lombroso.

Production.—Picture suffers somewhat from diffuse story ideas (one imagines that it was originally intended to have some sort of message, but this frequently deteriorates into whimsy). On the whole, however, situations arising from the rich young man's masquerade as labourer, homely touches, and sound comedy relief make for pleasant entertainment of the sort that should go down well with the majority of patrons.

Points of Appeal.—Good story values on popular lines, attractive title and sound acting.

REVIEWS—continued on page 32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AMAZING NEW FEATURE-LEN TH PRO
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TRELL
A giant of shows so packed with laughs, novelty, charm, thrill and excitement as to make it outstanding among the biggest attractions! . . . . . .
DYNAMIC CHARM AND BRILLIANCE . . . IT BURSTS WITH IDEAS, ROCKS WITH LAUGHTER.—Sunday Express.
. . . MORE NEW IDEAS IN EVERY 100 FT. OF IT THAN THERE ARE IN ANY 100 OTHER FILMS TO COME OUT OF HOLLYWOOD.—Sunday Dispatch

Disney's

...NGTH PRODUCTION

ABSOLUTELY FIRST-CLASS ENTERTAINMENT.—Daily Sketch

THE BEST LONG ENTERTAINMENT DISNEY HAS MADE.—Film Daily

GORGEOUS FUN.—

IMPOSSIBLE TO ENUMERATE ALL THE MARVELS.—Film Weekly

DISNEY HAS DONE IT AGAIN AN HOUR AND TWELVE MINUTES OF GORGEOUS ENTERTAINMENT.—Daily Mail

WALT DISNEY HAS BROKEN HIS OWN RECORDS.—Reynolds Newspaper Chain

GIANT

DRAGON

with

Robert BENCHLEY

SEQUENCES IN

MULTIPLANE TECHNICOLOR

DISTRIBUTED BY RKO RADIO PICTURES

KINEMAS SHARES ACTIVE

INCREASE IN G-B HOLDINGS

NO DECLINES

FOLLOWING publication of an interesting market circular on the kinema Industry, reported on page 3, the shares have once again moved up. Gaumont-British have been outstanding. The 10s. ordinary rose 1s. to 4s.; the "A" ordinary 4½d. to 2s.; and the 5½ per cent. preference 9d. to 12s.

Odeon ordinary advanced 4½d. to 6s. 4½d., and the 6 per cent. preference 1s. to 13s. 6d.

The A.B.P.C. group was quieter with prices unchanged. P.C.T. "B" preference were 10½d. higher at 18s. 6d., General Theatres preferred 3d. up at 4s. 6d., and the debentures £1 up at £80½.

Among the smaller companies A.P.P.H. ordinary gained 7½d. at 7s. 9d., British and Dominions 3d. at 6d., and Stoll Theatre Corporation 4½d. at 1s. 9d. There were no actual declines on the week.

SHARE MARKET

	Last week.	This week.	Movement.
African Theatres Ord. ..	35/-	35/-	—
Assoc.Brit.Pic.Corp.5/- Ord.	7/6	7/6	—
.. 6% Pref.	17/-	17/-	—
.. 5% Debs.	£97½	£97½	—
A.P.P.H. Ord.	7/1½	7/9	+ -/7½
Baird Tel.20% Pref.Ord. 2/6	-/3	-/3	—
.. Defd. Ord. 2/6 ..	-/3	-/3	—
Brit. & Dom. Films £1 ..	-/3	-/6	- -/3
Brit. Lion Pref. Ord. ..	6/3xd	6/3xd	—
Capital Prov. News 5/- ..	-/9	-/9	—
Gaumont British Ord. 10s. ..	3/-	4/-	- 1/-
.. "A" Ord.	1 7½	2/-	- -/4½
.. 5½% 1st Pref.	11 3	12/-	- -/9
.. 4½% New Debs. ..	£82½	£82½	—
General The. Pref.	4 3	4/6	- -/3
.. 6½% 1st Mort. Deb. ..	£79½	£80½	+ £1
Mde. Tussaud New 1s. Def. ..	-/1½	-/3	+ -/1½
.. £1 Prefd. Ord.	2/9	2/9	—
Moss Empires £1 Ord. ..	17/-	17/-	—
.. £1 Cum. Pref.	14/3	14/3	—
Odeon 5/- Ord.	6/-	6/4½	+ -/4½
.. 6% Pref.	12/6	13/6	+ 1/-
.. 5% Debs.	£85	£85	—
P.C.T. 7½% Ptg. Pf. Ord. ..	15/9	15/9	—
.. Cum. "A" Pref. £1 ..	20/7½	20/7½	—
.. Cum. "B" Pref. £1 ..	17/7½	18/6	+ -/10½
.. Const. 7% Pref. ..	22/6	22/6	—
Sound City (Films) 6% Pref.	2/3	2/3	—
Stoll Th. Corp.	1/4½	1/9	+ -/4½
Twentieth Cent. 6% Pref. ..	-/1½	-/1½	—
Union Cinemas Ord.	-/4½	-/4½	—
.. 1st Pref.	2/4½	2/4½	—
.. 2nd Pref.	2/2½	2/2½	—

£1 shares unless otherwise stated. * Nominal.

AFRICAN THEATRES DIVIDEND

The directors of African Theatres have declared an interim dividend of 10 per cent. on the ordinary capital. This compares with 7½ per cent. a year ago, when it was reduced from 10 per cent.

But at the end of the year the final was increased from 10 to 12½ per cent., making total payment for 1940 up to 20 per cent., the same as for the three preceding years.

"PENNY SERENADE"

During its tremendous seven weeks' run at the Gaiety, Manchester, Columbia's "Penny Serenade" played to 96,000 paid admissions. This is all the more remarkable in view of the fact that the Gaiety's seating accommodation is only 900 seats.

Of the 105,000 seats available during the picture's seven weeks' engagement, the total number occupied by paying patrons shows that capacity houses were practically a daily feature of the "Penny Serenade" season at this theatre.

Company Notes and News

NEW PRIVATE COMPANIES

S. and S. Cinemas (Warrington), Ltd.—Registered Sept. 2, 1941. Capital, £100 in 100 shares of £1 each. Objects: News kinema, kinema, dance hall, billiard hall, cafe and theatre proprietors, etc. Permanent directors: Wm. J. Speakman, "Dorain," Queen's Drive, Liverpool 15; Thos. H. Bate, 79, Earlsway, Curzon Park, Chester. Solicitor: H. W. Stacey, 25, Fenwick Street, Liverpool.

Islay Cinema, Ltd.—Registered in Edinburgh Sept. 4. Capital, £1,000 in 1,000 shares of £1 each. Objects: To carry on picture houses, theatres, etc. Directors: Eric D. Mahony, Shore Street, Bowmore, Islay, radio engineer; John Winnard, Schoolhouse, Bowmore, Islay, teacher; Alexander D. MacTaggart, Port Charlotte Hotel, Port Charlotte, Islay; I. M. MacTaggart, Bank House, Bowmore, Islay; I. McEachern, Charlotte Street, Port Ellen, Islay. Qualification: 20 shares. Remuneration: As fixed by the company. Secretary: J. Allan Baillie.

Cinema Trust Development, Ltd.—Registered August 26. Capital, £500 in 10,000 shares of 1s. each. Kinema proprietors, etc. The directors are: Edward L. Cooper, 125, High Road, Wembley, Middlesex, surveyor; Cecil George, Church Cottage, Marylebone Road, W.1. Solicitors: Eddowes and Co., 130, Mount Street, W.1. Registered office: The Kinema, High Street, Wanstead, Essex.

J. H. Ellis and Co. (Manchester), Ltd.—Registered August 26. Capital, £300 in 300 shares of £1 each. Manufacturers of and dealers in furniture, fittings, fixtures for theatres, kinemas, etc. The subscribers are: Isreal Bradpiece, 14, Hillwood Avenue, Bowker Vale, Manchester, 8, waterproof garment manufacturer; John H. Ellis, 22, Deacons Drive, Irlams-o'-th'-Height, Salford, joiner. Isreal Bradpiece is a permanent director. Solicitor: J. Rosenthal, 5, John Dalton Street, Manchester. Registered office: 24, Bishop Street, Moss Side, Manchester.

MORTGAGES AND CHARGES

Selhurst Picture House, Ltd., 160a, Malden Road, Kentish Town, N.W.5.—Particulars filed of not more than £500 second debentures, authorised July 31, 1941, charged on the company's undertaking and property, present and future, including uncalled capital, the amount of the present issue being £300.

Forum (Newbury), Ltd., 89, Cornwall Street, Birmingham.—Debenture charged on the company's undertaking and property, present and future, including uncalled capital, dated Aug. 7, 1941, to secure £13,000. Holders: Branch Nominees, Ltd.

Avenue Electric Theatre (Farnborough), Ltd., Garrison Theatre, Queen's Avenue, Aldershot.—Two mortgages on freehold properties at Alexandra Road, Farnborough, Hants, both dated July 31, 1941, to secure all moneys due or to become due from the company to Lloyds Bank, Ltd., not exceeding £1,800 and £1,200 respectively.

RECEIVERSHIPS (APPOINTMENT OR RELEASE)

Whitehall Theatre, Ltd., 20, Berkeley Street, W.1.—H. M. Moore, of Thames House, Queen Victoria Street, E.C., was appointed receiver and manager on August 11, 1941, under powers contained in two debentures dated November 11, 1941, and June 20, 1934, and charge dated October 10, 1938.

SATISFACTIONS

Associated British Cinemas, Ltd., 30-31, Golden Square, W.1.—Satisfaction in full on (1) May 15, 1933, of bond and disposition in security dated October 8, 1931, and registered October 24, 1931; (2) May 15, 1934, of bond and disposition in security dated January 6, 1930, and registered January 23, 1930; (3) January 26, 1935, of memorandum of deposit dated April 12, 1932, and registered April 13, 1932; (4) May 15, 1935, of bond and disposition in security dated March 3, 1930, and registered March 19, 1930; (5) December 29, 1936, of mortgage dated June 13, 1933, and registered July 4, 1933; (6) January 6, 1937, of charge dated October 4, 1934, and registered October 16, 1934; and (7) February 27, 1937, of debenture and collateral charge, both dated June 25, 1934, and registered July 4, 1934. (Notices filed August 23, 1941.)

Picture House (Peterborough), Ltd., 38a, St. Peter's Hill, Grantham.—Satisfaction in full on June 30, 1941, of mortgage dated Nov. 7, 1934, and registered Nov. 28, 1934. According to the register of mortgages, the mortgage registered Nov. 28, 1934, originally securing all moneys due to bank, not exceeding £3,000.

NAMES in the NEWS

Henry Kennedy, manager of the Odeon, Luton, is joining the R.A.F. Following a period with the Industry on the Continent, he entered the managerial side as assistant at the Stratford Broadway, then a Hyams Bros.' house, in 1928. He has since managed kinemas in various parts of the country, and in 1938 opened the Odeon, Uxbridge, being subsequently transferred to Luton. During his stay in Uxbridge the Odeon became a notable "personal appearance" house, full advantage being taken of the proximity of the studios.

H. Watkins, who has recently taken up his appointment as assistant manager at the Odeon, Bristol, has had many years' experience of the entertainment business both in variety and films. One of the victims of enemy action, the North-country theatre at which he was engaged was blitzed in one of the raids on this country back in the winter. He then went to the Lyceum, Newport, and from there came to Bristol.

Bert Smith, who left the Regent, Kingswood, Bristol, on Saturday to join the R.A.S.C., has been connected with that house almost from the time it was built. In fact, he was its first manager, and must have been one of the youngest kinema managers in the country, for he was then only just past his middle teens. That was about 1912, and after a brief period Mr. Smith went into another line of business, but in 1919 returned to the Regent, which he has controlled since. During this time he has also been associated on the technical side with other kinemas with which the directors of the Regent are connected. He has for some years been a member of the Bristol branch of the C.E.A.

Mr. Smith is succeeded in the management of the Kingswood house by **J. Wright**, who comes from Wellington, where he has been in control of the Rex.

P. G. Farmer is now in charge of the Odeon, West Wickham; he has been moved from Guildford.

E. Gray, who assumed management of the Balham Picture House (A.B.C.) only a few weeks ago is a sprightly veteran of entertainment whose history reads like part of the archives of the film Trade. He was handling "flicks" in the halcyon days of Jury, Walturdaw and Raymond, having come over from the legit. in which he had developed from amateur to professional status. From 1902 to 1904 he was manager of the Britannia Pier, Great Yarmouth, where he employed Emile Lauste to operate an American Biograph machine (one of those half-forgotten mechanisms which showed sprocketless, over-size film). Between 1904 and 1910 he was with Mat Raymond managing halls in Egremont, Blackburn, Attercliffe, Woolwich, Harrow Road, Walthamstow and elsewhere, after which he took over the Palais de Luxe, Wildwill Street, and a hall of the same name in Lime Street, Liverpool. He next became general manager of 21 theatres owned by the same company. For the past 8 years he has been with A.B.C. on the renting side of the business, having qualified as a member of an individual firm of renters as far back as 1914.

"Big's" Latest Laugh-Riot

"I THANK YOU" TRADE SHOW

GAINSBOROUGH'S "I Thank You" brings "Big-Hearted" Arthur Askey back to the screen—with Richard "Stinker" Murdock, Moore Marriott and Graham Moffatt, and three brand new Noel Gay song numbers.

Maurice Ostrer was in charge of production, Edward Black produced, and Marcel Varnel directed this uproarious comedy, which will be presented by General Film Distributors, Ltd., on Monday, September 15, at the G.-B. Private Theatre at 2.30 p.m.

ARTHUR ASKEY

"I Thank You" gives Askey another chance to don female garb—as he did so hilariously in "Charley's (Big-Hearted) Aunt"—the plot this time calling for him to appear as "Cook," to "Stinker's" footman.

The "silly little man" and his faithful side-kick are seen as a pair of stranded entertainers who decide to ask fabulously wealthy, ex-music-hall star Lady Randall to back their show.

Refused admittance to her ladyship's house, Arthur and Dickie find themselves in a queue at the servants' entrance, where a cook and footman are to be engaged. "Big" disguises himself as a "cook," and he and his indefatigable accomplice land themselves the two jobs.

Elated at being able to establish contact with their prospective backer—the duo are later disappointed when Lady Randall departs almost immediately for a holiday at Harrogate. They decide, however, to await her return—thereby finding themselves forced to look after her ladyship's cantankerous old father, a chronic invalid, whose consuming passion is to back a show that he has written. A try-out is arranged to take place at a tube railway station, with shelterers as audience.

Lady Randall's return nearly queers the pitch, but the performance is given, with a triumphant reception resulting.

Askey's masquerade as the cook is said to be even funnier than his female impersonation in "Charley's (Big-Hearted) Aunt"—and his part is full of opportunities for the well-loved little comedian to excel in his own particular brand of infectious humour.

Moore Marriott has Graham Moffatt on hand to complete yet another notable laugh partnership, a highlight of which depicts the "ancient" seated on the roof potting at barrage balloons under the impression they are zeppelins, and Issy Bonn, Forsythe, Seamon and Farrell, Lily Morris, Wally Patch, Kathleen Harrison, Felix Aylmer, Phyllis Morris and Roberta Huby are also present in the cast.

Noel Gay has written three new songs for the picture, one of them, "Let's Get Hold of Hitler," being said to have hit qualifications. A massed chorus of shelterers help to put this number across in the highly novel tube railway station try-out at the finale.

REVIEWS—continued from page 29

Hit the Road

General F.D.-Universal. American (A). Directed by Joe May. Featuring Gladys George, Barton Maclane and the Little Tough Guys. 5,560 feet. Release not fixed.

HIGH-PRESSURE juvenile regeneration comedy-melodrama, telling how a bunch of refractory youngsters learn at first hand that crime does not pay. The moral values are a little laboured, but there is no lack of punch in the story development. Thrills are effectively interspersed with horseplay. Production values are well up to standard. Reliable two-feature programme proposition for the masses.

Story.—Tom, Pig, Ape, String, and little Pesty, orphan sons of members of the Valentine Gang, are paroled in the custody of James J. Ryan, reformed head of the original gang. Tom fancies himself as a gang leader, but he has a shock when he later discovers that Spike the Butcher, the man whom he had helped to steal fifty thousand pounds, collected by Ryan and his wife for charity, is his father's murderer. In the end he and his equally young henchmen make amends by playing an important part in retrieving the stolen money and apprehending Spike.

Acting.—Billy Halop, Huntz Hall, Gabriel Dell, Bernard Punsley and Bob Watson work hard as the Little Tough Guys, and Barton MacLane, Gladys George and Edward Pawley make the most of their chances in the adult rôles.

Production.—The story is a foregone conclusion, but obvious as it is, it mixes popular roughstuff and sentiment effectively. True to tradition, it also holds its best punches for the finale. There is a rousing free for all at the fade-out. The eagerness of the popular juvenile players is its formidable and fascinating sheet anchor. Exploitation values are obvious.

Points of Appeal.—Ingenious but hard-hitting story, versatile young players, convincing atmosphere, strong supporting cast and star values.

San Antonio Rose

G.F.D.-Universal. American (U). Directed by Charles Lamont. Featuring Jane Frazee, Robert Paige, Lon Chaney, Junr. 5,716 feet. Released January 5, 1942.

CONVENTIONAL musical on popular lines. The slight story of how stranded sister act and an unemployed dance band take over a road-house threatened by a gangster rival provides adequate framework for a series of bright and well put over song and dance numbers. While action and plot values are lacking the film should appeal to music fans and fit in handily in the second feature bracket in industrial halls.

Story.—Hope Holloway and Gabriel Trent, a sister act, are down on their luck. They arrive at the Plantation road-house hoping for employment, only to find that the proprietor has cleared out as a result of the threats of Willoughby, racketeer proprietor of a rival road-house. Con Conway and his band, "Con Conway's Texans," arrive about the same time. They join forces and decide to carry on the Plantation themselves. Gabriel deals effectively with Jigsaw Kennedy and Benny The Bounce, two toughs who are working for Willoughby, and the road-house is a sensational success.

Acting.—Jane Frazee is adequate as the heroine, and puts over her song numbers effectively. Robert Paige is good as the band-leader hero, and also shines in the vocal department. Eve Arden as the girl friend does well in a sound supporting cast.

Production.—The film suffers from lack of story and action values, and resolves itself mainly into a series of photographed song numbers. Some attempt is made at light relief by the introduction of a couple of comedy gangsters, and what humour there is is on broad lines. A slight romance interest is provided by Jane Frazee and Robert Paige, but the picture generally is devoted to musical angle.

Points of Appeal.—Musical values, light-hearted approach and broad comedy.

The Great Swindle

Columbia. American (A). Directed by Lewis D. Collins. Featuring Jack Holt, Henry Kolker and Marjorie Reynolds. 4,844 feet. Release not fixed.

HARD-HITTING racketeer melodrama, describing how an insurance investigator brings an unscrupulous fire-raiser and his gang to book. The story is not particularly subtle, but its action is widely varied; there is a spectacular pyrotechnic opening and a satisfactory climax. Above all, there is a typical he-man portrayal by Jack Holt.

Its subject, convenient footage and modest star values make it a sound programmer for the masses. Good two-feature programme proposition for the majority of halls.

Story.—Jack Regan, an insurance investigator, finds evidence of arson in the ruins of a burned-out warehouse. He and his employer, Thomas Marshall, immediately suspect Mr. Swann, owner of the property. Later, they have reasons to change their views. Subsequent evidence points to Stewart Cordell, an unscrupulous financier, who has a hold over Swann.

A trap is set, and Rocky Andrews and Capper Smith, Cordell's gangster confederates, promptly nibble. Cornered, they rat on their employer. The tale ends with Cordell getting his just deserts and romance between Margaret, Swann's daughter, and Bill, Regan's assistant.

Acting.—Jack Holt gives a characteristic portrayal as the determined Regan, Henry Kolker is true to type as the unscrupulous Cordell, and Marjorie Reynolds makes the most of the slight feminine interest as Margaret. The supporting characters are equally well drawn.

Production.—A big fire sequence not only gives the story a flying start, but sufficient impetus to carry it through its robust, if familiar, calendar of crime. Realistic teamwork, adequate staging, and neat romantic and comedy relief confirm its powerful address to the masses. Its appeal to the majority is as confident as its footage is convenient.

Points of Appeal.—Straightforward story, exciting spectacle, versatile teamwork, stern moral angle, accommodating footage, good title and star values.

Horror Island

General F.D.-Universal. American (A). Directed by George Waggner. Featuring Dick Foran, Leo Carrillo and Peggy Moran. 5,456 feet. Release not fixed.

"SPOT the murderer" comedy-melodrama, telling of homicidal monkey business on a treasure island. The story and its treatment are a little too much in the old-time stage tradition to make the top grade, but the popularity and versatility of the cast should, nevertheless, assure it some measure of success with the not too sophisticated. It has only a few thrills, but an adequate consignment of laughs. Average title and cast thriller for the ninepennies.

Story.—Bill Martin, irresponsible young owner of a small island off the coast of Florida, is led to believe that it contains hidden treasure. He and his equally hard-up friend Tobias Clump decide to run a treasure hunt excursion.

The party is represented by Bill and Tobias; Jasper, a cartographer; George, Bill's wealthy cousin; Wendy Creighton, a society girl; Thurman Coldwater, her escort; Rod Hogan, a gangster; Arleen, his moll; and McGoon, a private detective. During the early part of their first night on the island Rod and George are killed. By morning Bill finds the killer and a wife. His reward is a Government offer for the island.

Acting.—Dick Foran makes a clean-cut Bill, and Leo Carillo, Peggy Moran, John Eldredge, Hobart Cavanagh, Walter Catlett and Ralf Harolde represent versatile types as the principal suspects.

Production.—The story is somewhat extravagant, but the most persistent fault is the casual way in which many of the characters react to homicide. There are many laughs in the right place, but also a number in the wrong. Realistic thrills are comparatively rare. Title and star values and convenient footage are the main booking angles.

Points of Appeal.—Popularity of thrillers, ingenuous but evergreen comedy relief, good cast, and title and compact footage.

Conducted by THE SHOWMAN

SHOWMANSHIP IN WAR TIME

A Feature Run under the Auspices of the "Kine." Company of Showmen

I WISH someone in the industry could persuade speakers who take our stages from time to time in order to make appeals for anything except Trade charities to "cut their cackle." Time after time I have seen an otherwise excellent piece of showmanship spoilt by a prosy, hesitant Demosthenes who didn't know how to capture public interest or when to stop. Such people should never be allowed to bore patrons. If tactful hints won't do the trick, they should be forcibly restrained. Our public is generally so long suffering that it is rare for these pests to "get the bird"—though that has happened before now (with, I hope, salutary results). It is a pity British audiences are so indulgent; a little more barracking on such occasions would be welcome Unfortunately, though they say nothing at the time, people go away firmly determined not to be imposed upon again, with bad results for the poor showmen. If you can t get your man off, try dimming the stage lights, creating a diversion or adopting some other practical scheme to apply the closure.

Half-Nelson on Portsmouth Records

NELSON'S associations with Portsmouth were bound to influence so topical a screening as "Lady Hamilton," but, even so Patrick Reed, who was in the enjoyment of well-deserved holiday, was unable to resist the urge to curtail this and return to give time, energy and enthusiasm to the stimulation of a special campaign worthy of the occasion. Teaser slides were made at once drawing patrons' attention to the fact that the Odeon, Portsmouth, had secured the pre-release of this production, whilst it was still enjoying its European première in London. The fact that the story was woven round Lord Nelson gave ample scope to make the public "Lady Hamilton" conscious, Nelson, naturally being part of all Portsmouthians' life.

An actual replica of the "Victory," together with many other relics of the battle, as displayed in the theatre's main vestibule, causing a great amount of attention and no little comment.

Tie-ups and special window displays were made in every quarter of the town, the Royal Naval Barracks and other shore establishments were specially informed, a remarkably apposite notice to the effect that though the George Hotel where Nelson spent his last night before sailing for battle had been destroyed in the "blitz," a faithful reproduction of his life, career and heroism could be seen at the Odeon in the brilliant film of "Lady Hamilton," etc.

It is satisfactory to report that the hard work associated with this special effort resulted in the creation of a record for the five years that the theatre has been opened and under Pat Reed's management.

Trafalgar's Bay at Canterbury

R. C. OVERS is jubilant at the results of his efforts to publicise the showing of "Lady Hamilton" at The Friars, Canterbury.

For three weeks previous to the showing he effected tie-ups with the leading local booksellers and the utility companies for window displays, finally making up a joint display for the "Tank Fund," a model flagship being obtained, together with some model tanks, and this was built up with patriotic posters under the theme of "Builders of the Empire," and appropriate announcements of the screening in prominent positions interspersed with stills from the film.

In the vestibule he made cut-out displays from the renter's posters and decorated the front of the house with an 8-ft. tall cut-out of Vivien Leigh over a frieze depicting the battle of Trafalgar. Cadets of the A.T.C. were in force each evening to assist in the collection for the Odeon Comforts for the Service's Fund.

Simple, Yet Effective

H. ARNOLD, of the Hippodrome, Derby, sends me a photograph of a simple display which, though containing nothing novel, had the effect of arresting attention from the crowds thronging the main shopping street. He just seized the opportunity afforded by a prominent window of an empty shop and with a few stills on small easels, the announcement that Mr. Winston Churchill had seen the film four times and a background of bunting made a most effective draw for "Lady Hamilton."

Worthing Comforts Response

CONCURRENTLY with the screening of "Lady Hamilton" at the Odeon, Worthing, special collections prefaced by an appeal from Sarah Churchill, were made at each house throughout the week for the Odeon Forces Comforts Fund, and Gerald Masters was able to announce the satisfactory total of £208 at the week's end. A word of praise is due for the celerity and method by which the collecting boxes were circulated.

Our hearty congratulations to all concerned in a well-planned campaign brought to so successful a conclusion.

Bracing Up Business

REALISING that so many of Peterborough's residents had had no holiday this year E. P. Hills, manager of the Princess, combined his thought with recollections of that famous old poster "Skegness is so bracing," and embodied this design in one of his own to exploit "Tugboat Annie Sails Again" (Warner).

Using the well-known figure of the old longshoreman as the basic background, he altered the caption to read "The Princess is so bracing after taking a trip with Tugboat Annie." Outside the kinema itself was a striking poster with an allusion to the fact that missing the holiday meant the loss of the usual sea trip, but adequate compensation could be derived from a trip with "Tugboat Annie" sailing at 5.50 and 8.30. First-class fares 1s. 2d. Second class 10d., and Third class 7d. A novel and refreshing idea.

End-of-stage set at the Ritz, Richmond, designed by manager S. C. Marshall to exploit TARGET FOR TO-NIGHT (A.B.F.D.). The Wellington bomber shown is a full size model

Warner's Gone "Underground"

Walking across Leicester Square to investigate the cause of the crowd, I discovered the most arresting spot of front-of-the-house showmanship that has covered this or any other West End house for some considerable time.

Its advantage lies in its simple effectiveness. Two side doors on each side of the vestibule have been boarded round and made to simulate the down the stairs entrance to the Underground. Upon a background of vivid red are superimposed a series of enlargements, about 3 ft. by 4 ft. 6 in., in black and white from actual frames of the film.

"The Letter V"

A NEW angle on the V for Victory campaign has been evolved by Reynolds Roberts, of the Elite, Middlesbrough, in his exploitation of "The Letter" (Warner Bros). He proved, too, that the title of a film can often be as well exploited as the film itself.

"The Letter," starring Bette Davis, had nothing at all in common with the Victory campaign—or even the war. But Reynolds Roberts saw the possibilities in "The Letter" V (for Victory). He arranged in the kinema vestibule a huge placard bearing the letter V. A bomb selector (bearing a letter V) from a Junkers 88, brought down recently somewhere in England, was placed on view with the placard which bore the wording: "The Letter on the above (the bomb selector) meant vanquished. Was Bette Davis victor or vanquished in "The Letter." showing at the Elite . . . . "

Say When!

G. SAUNDERSON, of the Herne Bay Odeon, is well endowed with ideas for attractive showmanship display with the minimum of expense.

A 10-ft board suitably covered with coloured paper for background on which was pinned full-page and double-spread renters' ads. taken from the KINE., interspaced with a few stills, when combined with a large slogan "Dates to remember." combined with the numerals 1 to 5, made a most effective shop-window display. Tapes led down from the numbers to the appropriate advertisement.

"TARGET" SCORE BY ENTERPRISING SHOWMEN

MANAGER Ball, of the Brixton Astoria, gives generous credit to his assistant, Claud Herold, for an effective campaign announcing "Target for To-night."

Besides arranging advance publicity Mr. Herold secured the co-operation of the local A.T.C. organisation, whose members provided some 20 home-made models of fighting planes (all absolutely true to scale and of excellent workmanship) for a display round the fountain in the inner vestibule. The addition of flags and photos, lent by the Air Ministry, and a large illuminated V, with red, white and blue bulbs constructed by a member of the technical staff, completed a highly effective display which received much attention from patrons.

A recruiting campaign for the A.T.C. was incorporated in the plans, and every day 24 lads, with an officer and N.C.O's, marched to the Astoria and formed a human V in the foyer where a table was provided for recruits. Mr. Ball, who is on the Mayor's committee dealing with A.T.C. recruitment, tells me that this campaign has done excellent work and Lambeth has now reached its quota of three complete squadrons.

"Target" Recruits A.T.C.

A NOTE from J. Evans, manager of the Ritz (A.B.C.), Romford, pays ungrudging tribute to the exploitation of "Target for To-night" arranged during his absence on holiday by his young relief manager, F. Phillips. In the foyer a comprehensive display of R.A.F. equipment was a big attraction and the local A.T.C. sent guards of honour to attend at the theatre each night when prominent townsfolk assisted in a recruiting drive by speaking from the stage, among them being Sir Charles Bressey, Deputy Lieutenant of Essex, and the Mayor of Romford. The occasion received considerable attention from the local Press, which also carried pictures. Window displays and tie-ups were also arranged with several of the main business premises in the town.

Won't you Join . . .?

ANOTHER London manager who thought "Target for To-night" (A.B.F.D.) a fine chance to do a bit of recruiting for the A.T.C. was E. Gray, of the Balham Picture House, who, during the week, had 30 cadets, as well as Home Guardsmen, patrolling the front of his hall daily and trying to persuade likely youths to sign on the dotted line. Their oral efforts were seconded by a display of posters, flags, R.A.F. crests, etc., around the vestibule, with a table in one corner where the recruiting officer sat expectantly.

Prologue for "Target"

A WELL-CONCEIVED prologue heightened the effect of the presentation of "Target for To-night" at the Ritz (Union), Richmond. It was devised and designed by Manager S. C. Marshall in collaboration with his assistant, Gerald Verner.

Just before the screening lights were dimmed the drone of aeroplanes could be heard coming from the stage, followed by a whine, a "boomph," and the rattle of machine guns. This was repeated four or five times, and then the curtains were drawn, a large cut-out of a Wellington bomber with members of the staff in R.A.F. flying kit standing near the ascent ladder awaiting the order to take off was seen. Behind stage a microphone was calling various aircraft to take off. On the order for "F" for "Freddie" to take off, the air crew ascended the bomber, and to the sound of an aeroplane engine taking off the curtains were drawn amid applause, and the picture went on.

An attractive interior display consisted of an air screw, originally on a Fairey Battle biplane, a miniature balloon used for stratosphere tests by the R.A.F. and nicknamed "Winnie." Enlarged photographs of various types of aeroplanes and operational crews adorned the walls with an R.A.F. crest, and artistic drapery curtains loaned by the Air Ministry. W.A.A.F.s collected for the R.A.F. Benevolent Fund from patrons.

Troc's Tune Tests

J. W. WAKEMAN must be getting used to civic ceremonies, for when the Mayor and Council of Southwark attended for the opening of "Target for To-night" it was the second visit of His Worship within a fortnight. Supported by a nightly parade of members of the Home Guard, A.T.C. and A.R.P. Services, who made a great display of uniforms, his effort must be accorded a great success.

J. W. Wakeman is also running a novel competition at the Trocadero entitled "Tune Detectives," it calls upon patrons to name 15 tunes played by organist Sydney Kaplan in a musical switch interlude. Successful entrants received prizes ranging from £3 in cash for the first correct entry checked, to consolation free passes for the less fortunate, and the contest is proving very popular.

A Target for Music Lovers

DOUGLAS WHITELEY is fortunate in the situation of the Rembrandt at Ewell. Standing as it does twenty feet or so above the level of the Kingston road it affords prominence to display that many showmen would envy, and pays dividends for devotion to display.

Passing there last Sunday I saw the crowds attracted by the streamers of pennants dropped from the top parapet to the guard rails over the street, together with the huge cut out and other decorative material covering the house front.

As all the music lovers in the district were gathered together in the Rembrandt on Sunday to hear the London Philharmonic Orchestra and two hundred singers of the local choral society. "Target for To-night" had the full benefit of Douglas Whitley's advance publicity.

Redhill Recruiting Appeal

"TARGET FOR TO-NIGHT" had a great showing at the Odeon, Redhill, by virtue of the fact that the management linked up with a recruiting week for the A.T.C. and the newly-formed equivalent for girls—the Junior Air Corps.

A recruiting depot was established at the theatre, the cloakroom in the foyer being converted by means of flags, R.A.F. ensigns, bunting and suitable cut-outs provided by the R.A.F. and was manned by members of the A.T.C. and J.A.C. in uniform. This has been instrumental in bringing many recruits to both organisations.

On Monday evening the Mayor, accompanied by R.A.F. officers and officers of the two Air Corps, appealed from the stage for recruits and for funds for the provision of uniforms for the J.A.C., this appeal being given much prominence in the local Press.

Additional attraction was afforded by the M. of I.'s exhibition on Poison Gas, who had made the Odeon the centre for their propaganda.

Undaunted by poster restrictions John F. Tatten, general manager Princes Picture Palace, Stockport. had this 30ft. long poster space painted by a Manchester scenic artist. Deep blue, red and brown were the predominating colours

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THE GRANADA THEATRES, LTD., require experienced Managers for London and Home Counties, over age or otherwise exempt from military service; all applications treated in confidence; top salaries for right men.—Full details to Personnel Department, The Granada Theatres, Ltd., 36, Golden Square, W.

MANAGERS and Relief Managers required for Kinemas in Home Counties. Age, copies of references, full particulars and salary to Shipman and King Circuit, 427, Cecil Chambers, 86, Strand, W.C.2.

CHIEF Projectionist wanted for Arcadia, Swindon. Full particulars to Rowe, Vista Cinema, Westbury, Wilts.

WANTED, Chief Projectionist (£5). Second (£3 10s.) Third (£2 5s.); small independent hall, Surrey, comfortable, permanent engagements to right men. Send details, age, experience, recent reference, to Secretary, 4, Kilmiston Avenue, Shepperton-on-Thames.

REQUIRED immediately, projectionists for R.A.F. Kinemas, able to drive car, state experience and salary required. Kinetours, Ltd., 5, Corporation Street, Lincoln.

SUPERVISOR required for small circuit, must be exempt military service and be fully experienced in management and projection and able to drive car; salary £7 10s.—L. Box 119, Kinematograph Weekly.

SITUATIONS VACANT (cont.)

WANTED, First and Second Operators; exempt; B.T.P., Kalee; state wages.—Apply, H. S. Overmail, Rex Cinema, Andover.

SECOND and Third Operators wanted at once; safe area; R.C.A. Ernemann; particulars, age and salary required, exempt; refs. Manager, Regal, Dursley, Glos.

OPERATORS (experienced) required; good wages. State age and full particulars.—Apply, Manager, Palladium, Croydon, Surrey.

OPERATORS (experienced) wanted, London; good wages. Age, particulars, T., Box 118, Kinematograph Weekly.

SECOND Operator required. State age, experience, references, wages required, first letter, Cinema, Berkeley, Glos.

WANTED, experienced Second, immediately, for Blandford, Dorset.—Apply, Manager, Ritz Cinema.

WANTED IMMEDIATELY, FOR CHELTENHAM, SECOND OPERATOR; COMFORTABLE POSITION. APPLY, MANAGER, RITZ CINEMA, CHELTENHAM.

16-MM. Mobile Operator wanted for South Devon district; must be competent, have thorough knowledge of sound equipment and be able to drive car; experience and lowest salary.—Write (or 'phone Kingsbridge 2159), Holman, 118, Fore Street, Kingsbridge, South Devon.

TRAVELLERS AND OTHERS (GOOD COMMISSION on purchases made).—ADVERTISER WANTS TIP-UP SEATS, or standards, backs, seats, arms separately, and useful equipment for SOLDIERS' INSTITUTES.—Rep's (confidentially), Cee, 7, Edward Road, Coulsdon, Surrey.

SITUATIONS VACANT (cont.)

WANTED, capable Second Operator, for Leicester or First Operator, relief on small circuit; permanent situations.—V., Box 120, Kinematograph Weekly.

SITUATIONS WANTED

MANAGER (47), RECENTLY DISENGAGED, DESIRES MANAGEMENT OF SMALL HALL, PREFERABLY INDEPENDENT; MIDLANDS OR NORTH PREFERRED; OR WOULD CONSIDER POSITION AS REPRESENTATIVE; EXCELLENT REFERENCES.—WRITE, G., BOX 106, KINEMATOGRAPH WEEKLY.

ARE you looking for a Chief, Manager, or both? Then I'm your man! Age 28 years, experience 14 years, exempt; go anywhere. Write, Charles F. Davis, 9a, Jackson Road, East Barnet, Herts.

MANAGER, over military age; 20 years' experience; reliable honest worker; fullest trust.—Manager, 49, Queen's Road, N.11.

MANAGER, aged 50, showman, over 20 years' all-round experience, town and country, desires position; excellent credentials.—Write, Manager, 72, Perry Hill, Catford, S.E.6.

MANAGER, COMPANY SECRETARY, ACCOUNTANT (46), FIVE YEARS' PROFESSIONAL AND FIFTEEN YEARS' ACCOUNTANCY EXPERIENCE; TEN YEARS MANAGER FOR LEADING CIRCUIT; UNQUALIFIED REFERENCES. FIDELITY BOND. M., BOX 111, KINEMATOGRAPH WEEKLY.

MANAGER, 25 years' successful experience desires change; sole control or supervisory capacity; salary and conditions must be good.—Q., Box 115, Kinematograph Weekly.

SITUATIONS WANTED (cont.)

MANAGER FROM BLITZED NORTH TOWN, AT PRESENT MANAGING KINEMA SOUTH OF ENGLAND, WOULD LIKE CHANGE TO NORTH; LIFE EXPERIENCE IN ALL BRANCHES; EXEMPT MILITARY SERVICE; EXCELLENT LONG-STANDING REFERENCES, BOX 117, KINEMATOGRAPH WEEKLY.

MANAGER (50), over 20 years' practical all-round experience, seeks position as Manager (or, temporarily, Assistant Manager) where tenacity and initiative would lead to advancement; suburbs or country preferred; now disengaged. Manager, 72, Perry Hill, Catford, S.E.6.

MANAGER, ex-actor, live showman with personality, exempt, smart appearance, now holding well-paid position in blitzed area, desires change; fast where publicity and keenness counts; independent preferred. N., Box 112, Kinematograph Weekly.

MANAGER OPEN FOR IMMEDIATE ENGAGEMENT; SOLE CONTROL OR INSTRUCTION; FULLY CONVERSANT ALL BRANCHES; HIGHEST CREDENTIALS; EXCELLENT EXPLOITEER; GO ANYWHERE. WRITE OR WIRE, NEVILLE, 30, WHITAKER ROAD, TREMORFA, CARDIFF.

RELIEF Operator-Manager available September 1941, until October 10, 1941; any systems; West Country preferred. Write, A. Day, 2, Gaviots Green, Gerrards Cross, Bucks.

CHIEF Operator, capable electrician, W.E., Microphonic or otherwise, B.T.H. (all types) or R.C.A. (high fidelity); any modern kinema in the North at liberty September 22; state salary.—P., Box 1, Kinematograph Weekly.

CHIEF OPERATOR REQUIRES POSITION; HERTS-ESSEX LOCALITY PREFERRED; DISENGAGED SEPTEMBER 22. OFFERS TO W., BOX 121, KINEMATOGRAPH WEEKLY.

STAR Solo Organist requires position; good organ; broadcasting if possible; exempt; excellent appearance; slide shows of all kinds.—C., Box 102, Kinematograph Weekly.

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KINEMAS TO LET

WANTED ON LEASE, KINEMA WITH REASONABLE PROSPECTS; FIFTY MILES' RADIUS LONDON PREFERRED.—WRITE, X., BOX 122, KINEMATOGRAPH WEEKLY.

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FILMS

FILMS wanted for Scotland. Agency basis or purchase outright. Features and/or short.—Please send your offers to "Sale," c/o Kempsell's, 153, Hope Street, Glasgow.

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FORTHCOMING TRADE SHOWS

Date.	Time.	Place.	Title of Films.	Shown by.	Stars.	Cert.
LONDON						
Thur.. Sept. 11	10.30 a.m. ...	Own Theatre ...	Shorts	Columbia ...	———	—
.. .. 11	10.30 & 2.30 ...	Century	Slave Ship (re-issue)	20th Century-Fox	Warner Baxter ...	—
.. .. 11	10.30 a.m. ...	Carlton	The Night of January 6	Paramount ...	———	—
Fri.. .. 12	10.30 a.m. ...	Own Theatre ...	Shorts	Columbia ...	———	—
.. .. 12	10.30 a.m. ...	Century	Shorts	20th Century-Fox	———	—
.. .. 12	2.30 p.m. ...	Plaza	The Parson of Panamint	Paramount ...	———	—
Mon.. .. 15	10.30a.m.&2.30p.m.	Own Theatre ...	The Phantom Submarine... ...	Columbia ...	Anita Louise ...	U
Tues.. .. 16	10.30a.m.&2.30p.m.	Own Theatre ...	They Dare Not Love	Columbia ...	George Brent	U
Wed.. .. 17	10.30a.m.&2.30p.m.	Own Theatre ...	Her First Beau	Columbia ...	Jane Withers	U
.. .. 17	2.30 p.m. ...	Phoenix	The Common Touch..... ...	Anglo-American	Greta Gynt	—
Fri.. Sept. 19	2.30 p.m. ...	Plaza	Hold Back the Dawn	Paramount ...	———	—
Tues.. .. 23	2.30 p.m. ...	Cambridge ...	Sheep Dog of the Hills	Butcher	David Farrar	—
Wed.. .. 24	11 a.m. ...	Private Theatre	West Point Widow	Paramount ...	———	—
BELFAST						
Tues.. Sept. 16	10.45 a.m. ...	Classic	In the Navy	G.F.D.	Dick Powell	—
BIRMINGHAM						
Fri.. Sept. 12	10.30 a.m. ...	Scala	The Shepherd of the Hills ...	Paramount ...	John Wayne	A
Tues.. .. 16	10.30 a.m. ...	Scala	Lady be Good	M-G-M	Eleanor Powell	U
.. .. 16	10.30 a.m. ...	Forum	She Knew All the Answers ...	Columbia ...	Joan Bennett	U
Wed.. .. 17	10.30 a.m. ...	Scala	Horror Island	G.F.D.	Dick Foran	—
Thur.. .. 18	10.30 a.m. ...	Scala	Bachelor Daddy	G.F.D.	Baby Sandy	—
.. .. 18	10.30 a.m. ...	Forum	Man Hunt	20th Century-Fox	Walter Pidgeon ...	—
CARDIFF						
Fri.. Sept. 12	11 a.m. ...	Odeon	The Shepherd of the Hills ...	Paramount ...	John Wayne	A
.. .. 12	10.45 a.m. ...	Park Hall ...	Bachelor Daddy	G.F.D.	Baby Sandy	—
.. .. 12	11 a.m. ...	Empire	Barnacle Bill	M-G-M	Wallace Beery	—
Tues.. .. 16	10.45 a.m. ...	Park Hall ...	Tight Shoes	G.F.D.	John Howard...	—
.. .. 16	10.45 a.m. ...	Odeon	Man Hunt	20th Century-Fox	Walter Pidgeon ...	A
Wed.. .. 17	10.45 a.m. ...	Park Hall ...	The Electric Man	G.F.D.	Lon Chaney, Jnr. ...	—
.. .. 17	10.30 a.m. ...	Odeon	Her First Beau	Columbia ...	Jane Withers... ...	U
GLASGOW						
Fri.. Sept. 12	10.45 a.m. ...	Playhouse ...	Riders of Death Valley	G.F.D.	Dick Foran	—
.. .. 12	10.45 a.m. ...	La Scala ...	Lady Be Good	M-G-M	Eleanor Powell	U
Tues.. .. 16	10.45 a.m. ...	La Scala ...	Horror Island	G.F.D.	Dick Foran	—
.. .. 16	11 a.m. ...	Own Theatre ...	Accent on Love	20th Century-Fox	George Montgomery ...	A
Wed.. .. 17	10.45 a.m. ...	La Scala ...	Tight Shoes	G.F.D.	John Howard... ...	—
.. .. 17	10.30 a.m. ...	Green's Playhouse	Her First Beau	Columbia ...	Jane Withers	U
Thur.. .. 18	10.45 a.m. ...	Cranston's ...	Bachelor Daddy	G.F.D.	Baby Sandy	—
.. .. 18	11 a.m. ...	Own Theatre ...	Man Hunt	20th Century-Fox	Walter Pidgeon ...	A
.. .. 18	10.30 a.m. ...	Regal	She Knew all the Answers ...	Columbia ...	Joan Bennett ...	U
LEEDS						
Fri.. Sept. 12	10.45 a.m. ...	Tower	Bachelor Daddy	G.F.D.	Baby Sandy	—
Tues.. .. 16	10.45 a.m. ...	Tower	Tight Shoes	G.F.D.	John Howard...	—
.. .. 16	10.30 a.m. ...	Ritz	The Great Swindle	Columbia ...	Jack Holt	A
Wed.. .. 17	10.45 a.m. ...	Tower	The Electric Man	G.F.D.	Lon Chaney, Jnr. ...	—
.. .. 17	10.30 a.m. ...	Ritz	The Phantom Submarine... ...	Columbia ...	Anita Louise	U
Thur.. .. 18	10.45 a.m. ...	Tower	Man Hunt	20th Century-Fox	Walter Pidgeon ...	A
.. .. 18	10.45 a.m. ...	Odeon	The Common Touch	Anglo-American	Greta Gynt	—
.. .. 18	10.30 a.m. ...	Ritz	They Dare Not Love	Columbia ...	George Brent ...	U
LIVERPOOL						
Fri.. Sept. 12	10.45 a.m. ...	Futurist	Bachelor Daddy	G.F.D.	Baby Sandy	—
.. .. 12	10.45 a.m. ...	Trocadero ...	Barnacle Bill	M-G-M	Wallace Beery	—
Tues.. .. 16	10.45 a.m. ...	Futurist	Tight Shoes	G.F.D.	John Howard...	—
.. .. 16	11 a.m. ...	Scala	Man Hunt	20th Century-Fox	Walter Pidgeon ...	A
.. .. 16	10.30 a.m. ...	Forum	They Dare Not Love	Columbia ...	George Brent	U
Wed.. .. 17	10.45 a.m. ...	Scala	The Electric Man	G.F.D.	Lon Chaney, Jnr. ...	—
.. .. 17	10.30 a.m. ...	Futurist	The Phantom Submarine... ...	Columbia ...	Anita Louise	U
Thur.. .. 18	10.45 a.m. ...	Paramount ...	The Common Touch	Anglo-American...	Greta Gynt	—
.. .. 18	10.30 a.m. ...	Scala	The Great Swindle	Columbia ...	Jack Holt	A
MANCHESTER						
Fri.. Sept. 12	10.45 a.m. ...	Theatre Royal ...	The Electric Man	G.F.D.	Lon Chaney, Jnr. ...	—
.. .. 12	10.45 a.m. ...	Gaumont ...	Lady Be Good	M-G-M	Eleanor Powell	U
.. .. 12	10.45 a.m. ...	Gaiety	My Old Dutch	International F.R.	Gordon Harker ...	—
Tues.. .. 16	10.45 a.m. ...	Deansgate ...	Riders of Death Valley	G.F.D.	Dick Foran	—
.. .. 16	10.45 a.m. ...	Odeon	Accent on Love	20th Century-Fox	George Montgomery... ...	A
.. .. 16	10.45 a.m. ...	Gaiety	She Knew all the Answers... ...	Columbia ...	Joan Bennett... ...	U
Wed.. .. 17	10.45 a.m. ...	Deansgate ...	Six Lessons from Madame La Zonga.	G.F.D.	Lupe Velez	—
.. .. 17	10.45 a.m. ...	Theatre Royal ...	Female Correspondent	Columbia ...	Virginia Bruce ...	U
Thur.. .. 18	10.45 a.m. ...	Gaiety	San Antonio Rose	G.F.D.	Robert Paige	—
.. .. 18	10.45 a.m. ...	Odeon	Man Hunt	20th Century-Fox	Walter Pidgeon ...	A
.. .. 18	10.45 a.m. ...	Theatre Royal ...	The Great Swindle	Columbia ...	Jack Holt	A
NEWCASTLE						
Fri.. Sept. 12	10.45 a.m. ...	Essoldo	Horror Island	G.F.D.	Dick Foran	—
.. .. 12	10.45 a.m. ...	Odeon	Barnacle Bill	M-G-M	Wallace Beery	—
Tues.. .. 16	10.45 a.m. ...	Essoldo	Bachelor Daddy	G.F.D.	Baby Sandy	—
.. .. 16	10.45 a.m. & 3 p.m.	Own Theatre ...	Man Hunt	20th Century-Fox	Walter Pidgeon ...	A
Wed.. .. 17	10.45 a.m. ...	Essoldo	Tight Shoes	G.F.D.	John Howard	—
.. .. 17	10.45 a.m. ...	Own Theatre ...	Dance Hall	20th Century-Fox	Carole Landis	—
.. .. 17	10.30 a.m. ...	Haymarket ...	Female Correspondent	Columbia ...	Virginia Bruce	U
Thur.. .. 18	10.45 a.m. ...	Odeon	The Common Touch	Anglo-American...	Greta Gynt	—
NOTTINGHAM						
Tues.. Sept. 16	10.45 a.m. ...	Scala	Riders Of Death Valley	G.F.D.	Dick Foran	—
.. .. 16	10.45 a.m. ...	News Theatre ...	Lady Be Good	M-G-M	Eleanor Powell	U
Wed.. .. 17	10.45 a.m. ...	News Theatre ...	Bachelor Daddy	G.F.D.	Baby Sandy	—
Thur.. .. 18	10.45 a.m. ...	News Theatre ...	The Electric Man	G.F.D.	Lon Chaney, Jun. ...	—
SHEFFIELD						
Tues.. Sept. 16	10.45 a.m. ...	Cinema House ...	The Shepherd Of the Hills ...	Paramount ...	John Wayne	A
.. .. 16	10.30 a.m. ...	Union Street ...	Man Hunt	20th Century-Fox	Walter Pidgeon ...	A
Wed.. .. 17	10.45 a.m. ...	Cinema House ...	Barnacle Bill	M-G-M	Wallace Beery	—

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September 11, 1941

The IDEAL KINEMA
DESIGN
BUILDING - EQUIPMENT

ARCHITECTURAL EDITOR: A RECORD OF MODERN PRACTICE IN ARCHITECTURE AND TECHNICS GEORGE COLES, F.R.I.B.A.

The monthly Technical Supplement to the KINEMATOGRAPH WEEKLY

September 11, 1941

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W.E. 38/41

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Observations

ONE of the wonders of the kinema business during these difficult days of restriction is the way in which the smaller type of kinema which has been damaged by air-raid is finding means of becoming habitable and reopening again to a public eager for the entertainment which almost alone is preserving morale in difficult districts.

The restrictions placed upon expenditure for reconstruction have caused both kinema proprietor and local builder to turn their minds towards the problem of rebuilding at the lowest possible expense. This involves the use of material which at other times would have been summarily rejected—bricks and used timber—with roof coverings of a very temporary nature, but doing sound duty until rebuilding can be undertaken with greater freedom and without recourse to used materials, which at best are only make-shift.

The ingenuity in making use of discarded material has been remarkable, and well-rewarded in an earlier reopening than would otherwise have been possible.

It is the smaller house which is able to have repairs effected, the cost to a super of merely clearing away the debris and the carting of materials to the site being prohibitive within the sum allowed as a maximum without a licence—and licences are not easy to obtain.

WITH the darker evenings and longer nights comes the possibility of intensive air-raids, with danger from incendiary as well as explosive missiles. It is much to be hoped that the summer months have been employed by exhibitors, as they have by local authorities, in improving precautions against fire.

The huge tanks set up in streets for fire-fighting ought to have their counterpart on the roof of the kinema, kept replenished and clean, and with fire-fighting apparatus efficient.

On a later page will be found an outline of the standard specification for apparatus of the photo-electric alarm type, which should operate with the minimum of delay should an incendiary bomb pierce the roof of the theatre.

But, efficient as the p.e. cell is at its best, it would be unwise to remain complacent during raids, thinking that because an installation has been made all is well. Should a raid take place, it is incumbent upon everyone doing duty as fire-watcher or fire-fighter to be alert in order to attack a blaze at the earliest possible moment.

THEODOLITE.

THE PLACE OF PLASTICS IN THE PICTURE HOUSE

Translucent and Surface Loveliness From Artistic Moulding

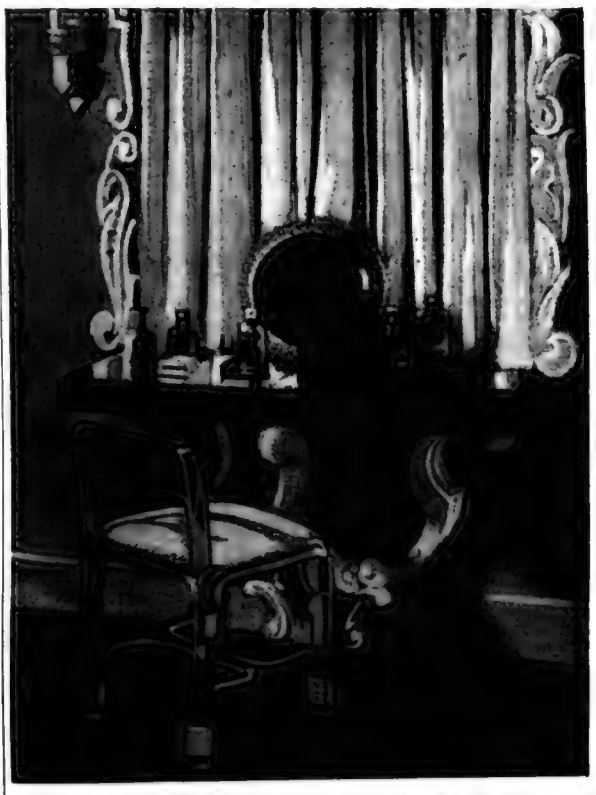
By ELLIOTT HAMMETT

THE statement that aeroplanes were being built in America of plastic material of sufficient robustness to withstand the rough usage of wartime surprised many people when it appeared in the Press a few months ago. Plastics had been thought of as supplying a material which was capable of being easily moulded, and one with which could be introduced a variety of colour and design, but there remained the feeling that there was nothing in it which could lay claim to durability against the jarring and impacts inseparable from aeroplane flight and landing.

In last month's IDEAL KINEMA the possible increase in the use of plastic material in the kinema in post-war construction was briefly touched upon, principally arising from the shortage of seasoned timbers which will assert itself then. It is interesting to note that an American Trade contemporary, *Box Office*, in its "Modern Theatre" section, is led to the same conclusions.

Useful Qualities

Recent research and experiment have succeeded in producing plastic material which is chip-proof and corrosion-proof



Vanity chair and mirror frame moulded in plastic to furnish a cosmetic room in an American movie theatre

and thus able to be employed both in hard-wear situations and in atmospheres inimical to many materials.

Added to these are the qualities of flexibility and adaptability to various needs, lightness of weight and practical durability. The artistic effects obtained in surfaces may simulate wood or marble, or may be worked into jewel forms at the will of the plastics technician and the moulder.

Employment in the Kinema

The uses to which plastics can be put in the kinema are legion. Glass, which after all is another kind of plastic, can be employed with plastic material to secure beautiful effects both as contrasts or as subtle harmony. As wall panelling, or for decorative ceiling features, it offers remarkable opportunities, while employed with fluorescent material it can be made to produce beautiful effects with the aid of ultra-violet back lighting.

Translucency and Beauty

A form of plastic material which has not been widely employed in this country is translucent, giving the appearance at first sight of glass. Now that the tougher, non-chippable material has been evolved, articles of furniture can be built of a daintiness of design almost unbelievable.

The accompanying illustration is an excellent example of the use of translucent plastic material in the cosmetic room of a theatre. Here, the vanity chair is of this material, as well as the mirror frame, while other embellishments in the room provide examples of its variety of uses.

Scratch-proof

So hard are the surfaces of some of the improved varieties of plastics that they are impervious to all but jewel scratches or direct blows with a heavy sharp implement. Earlier material had not this quality, and thus was unsuited for positions where a heavy wearing material was needed.

It has been mentioned earlier in this article that these newer plastics can be very effectively used in association with plate glass. Here it may be mentioned that toughening methods have also been applied to glass so successfully that a strength approximately four times that of ordinary plate glass has been secured.

Heavy Tempered Glass

It is easy to see how useful such glass can be where it is subject to the rough treatment. An illustration is given in *Box Office* of heavy-tempered glass doors, entirely without cross sash, being employed at the entrance to an auditorium, thus permitting a clear view of the interior from without.

The decorative side of this work has not been overlooked, as it has been found possible to decorate these doors before tempering, and fuse on colour effects and designs.

America, less troubled by war conditions than we, has been giving considerable attention to the development of plastics, and now finds, with some materials such as aluminium, requisitioned for war uses, that the research in the plastic field has been a very valuable contribution to the wealth of materials available for theatre construction.

TRANSMISSION OF SOUND FROM WITHOUT

Suggestions for Minimising Noise

A theatre, to have good acoustics, should have its walls insulated against the transmission of outside noise into the auditorium. The transmission of sound is of two kinds: 1. Air borne; 2. structural.

Small openings around doors, windows, through portholes, etc., transmit sound readily. For this reason all of the joists between walls, doors and windows which lead outside should be made as tight as possible. Transmission of sound through the building structure (such as the noise from vibrating machinery) can be minimised by using double wall and double floor construction where required and by separating all vibrating machinery from their supporting structure with vibration isolating materials such as cork or rubber. Massive walls are not always necessary to obtain sufficient sound insulation. A double wall of fairly light construction will give good sound insulation provided the two walls are not closely coupled mechanically by nails or rigid close members.

A large part of the transmitted noise often comes from the projection booth. For this reason as much fireproof acoustic material as possible should be placed on the inside walls and ceiling of the booth. As much of the projection booth noise is radiated through open portholes or portholes with glass windows, these too should be treated.

It is also recommended that the air-conditioning system be operated at a low noise level, by employing a large volume, slow velocity system.

Essential design features to effect this reduction of noise are:—

- Heavily upholstered seats and ozite-lined carpet in the aisles.
- A heavily carpeted proscenium.
- Auditorium walls with sufficient sound insulation material to prevent extraneous noise entering the auditorium.
- The projection booth acoustically treated with fireproof material and projection ports equipped with acoustic baffles.
- All equipment subject to vibration and hum such as arc generators, voltage regulators, lighting control equipment, etc., acoustically isolated from the auditorium.
- Air-conditioning equipment of a high-volume, low air-velocity type with air ducts provided with acoustic baffles.

WAR IS THE FIRST FEATURE, BUT . . . . . .

In spite of prevailing conditions, in spite of Limitation of Supplies and a hundred and one other difficulties, we are continuing that unrivalled service to "The Trade" which has become a by-word. For new chairs, re-upholstery and renovation of existing seating and anything else connected with the furnishing of Cinemas our expert staff is still at your command. Let us know your requirements and we shall be glad to send you a detailed specification and keen estimate.

H. LAZARUS & SON. LTD.

10a, GREAT EASTERN STREET, LONDON, E.C.2. Telephone: BISHOPSGATE 7538/9.

SOUTH AFRICAN BUILDING WAR

Halted by Government Action

WHAT promised to be a keen kinema-building war in South Africa has been temporarily stayed by the restrictions on building operations which have been imposed by the South African Government for the duration of the war. It is stipulated that cost of new buildings be not more than £2,000. Permits will be granted to finish buildings already started but not completed by July 31. The new law affects proposed new kinemas.

The war upon which African Consolidated Theatres and 20th Century-Fox was engaged had as its aim to secure the position as head of the show catering in South Africa. Outside business interests considered it to be overbuilding against the show-going population. The high price of material, with local stocks at a low ebb, shipments from overseas practically nil, it was felt, could not do otherwise but put a high percentage on the building cost.

The Regent Cinema, Kensington, Johannesburg district, 1,000-seater, was opened on June 27 by African Consolidated, the first night's receipts being donated to the Spitfire 'Plane Fund. Other new theatres of the group are the Savoy, Benoni, Transvaal, a 1,250-seater, and New Bijou, Salt River, Cape Town suburb, 1,100-seater. Plans have been passed for a new kinema, seating 1,250, at Muizenberg, a Cape Town seaside resort. The roof will contain 50 luxury flats and a large tea-room.

Twentieth Century-Fox and United Artists have in hand the following: 20th Century-Fox Kinema, Pretoria, seating 1,225, opened June 5; Rex, Greenside, Johannesburg, opened July 21, seating 550; also kinemas in Potchefstroom, Transvaal, seating 620 (building); Maritzburg, Natal, seating 1,000 (building); East London, Cape Colony, seating 867 (building); and Wynberg, Cape Colony, seating 903 (building).

BUILDING RESTRICTION IN CANADA

2,500 Dollars as Limit of Expenditure

As this country, Canada is suffering a number of restrictions upon building and other equipment and installation activities. Among them are a ban on the erection of any more theatres; restriction of remodelling jobs to a limited cost of $2,500; a ban on the installation of equipment costing in excess of $5,000; comprehensive restrictions on the sale and use of gasoline; a ban on the installation of new oil-heating equipment; withdrawal of employees for enlistment in the Armed Forces; disruptions of staff through compulsory military training and service; scarcity of potential ushers because of attractive munitions work.

The ban on new theatre construction undoubtedly has had an effect upon rival chain developments.

U.S. EQUIPMENT SLOWED DOWN

Absorption with war orders in America is slowing down theatre supplies there, according to reports from New York.

Circuits and independent exhibitors report some delays in acquiring certain equipment, notably air conditioning units.

Theatre chairs continue to be in slow delivery, as are motor generators and rectifying apparatus. Carpet deliveries are also tardy, due to the extraordinary demands made upon loom and other facilities. Much the same situation prevails as to other items.

WESTERN ELECTRIC WAR DAMAGE PLAN

An Open Letter to Customers

THE situation which has arisen regarding the insurance of Western Electric sound reproducing apparatus under the War Damage Act has been productive of many misunderstandings regarding the agreement which the company has put forward as a method by which the apparatus can be insured. The following open letter to exhibitors is an attempt to clear away such misunderstandings

GENTLEMEN,—The number of letters we are receiving from exhibitors referring to further discussions between the C.E.A. and ourselves on this subject make it apparent that there is some confusion in their minds as to the real position.

Our prime purpose here is to explain that:

We are not considering any modication whatever in the plan submitted to you dated August 6th.

We can only entertain applications for participation in the plan in respect of the whole period during which the Act requires payment of premiums.

The closing of the lists is not being held up pending any future discussions with the C.E.A.

In the event of the equipment suffering War Damage, we shall not regard ourselves as obliged to consider reinstatement on any special terms, unless we enter into an agreement with you in the form submitted.

Had the War Damage Act, 1941, afforded our customers an opportunity to secure cover on our equipments, there would have been no call for our plan, since the Act could not have been judged as imposing any hardship on exhibitors.

First Discussions

Our first meeting with the C.E.A. took place informally at their request as far back as May, when the general outline of the plan was conveyed to them. We informed them at that time, that if there appeared to be a genuine demand for such a scheme we would consider putting it forward. After discussing the matter with a number of customers throughout the country, who indicated their interest and appreciation both of the position and the idea, we made the plan generally known in our circular communication dated August 6

Its final nature was settled only after weighing alternatives, all of which failed for some substantial reason. While the proposal made imposes more work on this company than can readily be appreciated, it is workable, and, what is important, does not contravene the Act.

In the C.E.A. circular report dated August 23, it is remarked that the ideal to be wished would be an absolute guarantee of reinstatement in return for certain premiums. We agree. Yet no such form of insurance exists, and this the C.E.A. confirms.

Two Alternatives

To anyone who feels that the plan does not go far enough, we would point out that the Act itself imposes limitations, but:—

The plan is optional to you, although the alternative is no cover at all.

It provides you, in the form of credit, with every penny we receive in compensation, and for exactly the same sum as we pay in order to obtain it, with valuation, and therefore premium rates, based on our prime installed cost.

It contemplates the making good of damage on this same cost basis, so minimising your expense risk in the event of a rise in cost between the date of damage and reinstallation.

If the equipment were your own property:

You would have to insure, without option.

Your premiums would be in relation to the price of equipment to you as a buyer.

In the event of a rise in prices after damage, you would be called upon to pay the difference between compensation and selling price at the time of reinstallation. The crux of our plan is that he who pays for the benefit of compensation shall be treated accordingly, and we have given exhibitors the choice of deciding who that shall be.

In view of the misunderstandings referred to at the head of this letter we are postponing the closing of our lists so that exhibitors who have not yet signed their agreements may have a reasonable opportunity of doing so.—Yours faithfully,

Western Electric Company, Limited.
F. C. LEACH,
Commercial Director.

CONFIDENCE & APPRECIATION

IT PAYS YOU TO PLACE YOUR

CONTRACT for RENOVATION and DECORATION

WITH

MODERNISATION LTD., SHEFFIELD.

OLYMPIC CINEMA, CWMAVON, PORT TALBOT. *August 8th, 1941.*

Dear Mr. Friese-Greene,

It was a great pleasure for me to receive your letter of the 1st inst., and to hear you are still carrying on the work of renovation.

Regarding my Hall I am afraid, unfortunately for you, the work you carried out for me has stood the test of FOUR YEARS *admirably. The scheme still looks fresh, and has not become monotonous. It has only required a retouch here and there, and I may say the* MONEY SPENT WAS A REAL INVESTMENT.

This speaks well for the materials used at the time, as my Hall is inclined to DAMPNESS.

I wish you all the very best in these difficult times, and I am looking forward to seeing you when you are in this district.

Yours truly,
R. V. EBLEY, *Proprietor.*

UNSOLICITED TESTIMONIAL!

MODERNISATION LTD.

UNION WORKS, BATLEY, YORKS. Tel.: 754.

50, WHIRLOW LANE, SHEFFIELD, 11. Tel.: 72892.

SPECIALISTS IN REPAIRS TO BLITZED CINEMAS

UNANSWERED SEATING QUESTIONS

The Problem of the Passing Patron

SOME years ago, before the electric train or suburban services became almost universal, a well-meaning and ingenious passenger who had stood upon the platform at a London terminus and meditated, sent up to the management a novel suggestion.

He had noticed that a locomotive engine which had drawn a train into the terminus was imprisoned there until another locomotive had been attached to the other end and the train drawn out. His suggestion was that the end of the track near the buffers should be set upon a hydraulic lift which should be lowered to a road beneath the track and released for duty immediately.

To have effected this would have cost an enormous amount of money far beyond the practicability of the scheme.

Descending Lifts for Patrons

I am often reminded, however, of the amateur inventor's brain-wave when I see patrons in the middle of a row of chairs rise at an inconvenient moment in the film and, obstructing the view of those behind and interrupting the attention of those at their side, make difficult egress into the aisle to the further annoyance of succeeding rows of patrons.

It is then that I wish some scheme of a descending lift might unobstrusively lower the patron to a trackway below so that he or she might gain the exit unnoticed. A similar method might be introduced for incoming patrons who might grow up from the floor below like flowers in the Spring. But I fear this is beyond our best hopes.

Seating Ideas Need Change

All this is introductory to the need which might be attended to when reconstruction is undertaken at the close of hostilities. Our seating ideas need to undergo a considerable change; one which will make for greater comfort than at present.

Anatomical Demands

The shape of the theatre chairs has undergone a number of improvements during recent years until its accommodation to the moulding of the average human anatomy is wellnigh perfect. Bankrupt of phrases with which to describe the luxuriousness of seating features our Transatlantic advertisement copy writers have suddenly discovered the word "popliteal," which in medical jargon describes the cavity under the knee. Now and henceforth the adaptability of the spring cushioning to afford comfort to the popliteal is to be made a feature of advertisements with the back of two shapely legs as an added attraction.

But even the care of the popliteal cavity is insufficient in this matter of bringing comfort to the seated patron past which there squeezes a rotund body to the accompaniment of bronchial wheezes. It is the slow rate of progress of the entering and leaving patron which is so annoying, and the only way of relieving it is by allowing a wider path between row and row.

Wider Row Spaces

Impossible, says the theatre builder. Unless the utmost use is made of space the theatre is unprofitable as a business concern. Well, we heard that 20 years ago when the distance between row and row was so narrow that knees were ever chafing the back of the row in front. Wise theatre owners when seating came to be renewed diminished the number of rows and so brought back a clientele which had temporarily departed.

It is on the stalls floor that this opening out of rows needs to be undertaken. Stalls chairs have, as a rule, a greater tip-back so that an incoming patron not yet accustomed to the dim light finds space and to spare for feet but is pressed by the sloping seat-back of the row in front on to the laps of those who continue to sit, while brushing and disarranging the coiffures of those in the more forward row.

Problems such as these are not easily overcome. The seat manufacturer is anxious to get orders for as many chairs as he can; the theatre proprietor is anxious to secure as big a revenue as he can by installing the maximum number of seats. So the problem persists.

The Push-Back Chair

A scheme, only partially successful, was introduced in America some time ago in an endeavour to overcome the difficulty of the passing kinema-goer. This consisted in a seat schemed to slide back at pressure from the "popliteal" of a seated patron. This operated well, being returned to the former position by a spring, but such a method necessitated a greater space between rows, and even then did not produce happy results when the backward extended seat was driven against the legs of another patron passing along the row behind at the same place.

No, the problem is not an easy one to solve, and perhaps only in luxury houses can its solution be reached.

ORGAN AND PIANO INTERLUDES

By Father and Son

That intimate little theatre, the **Rex**, at High Wycombe, had a matinee capacity house when I made a visit last week to hear an organ interlude, in which Cyril Busfield had the help of his son Ian at the piano. This lad is just sixteen, tall for his age, and is certainly showing exceptional promise at the piano.

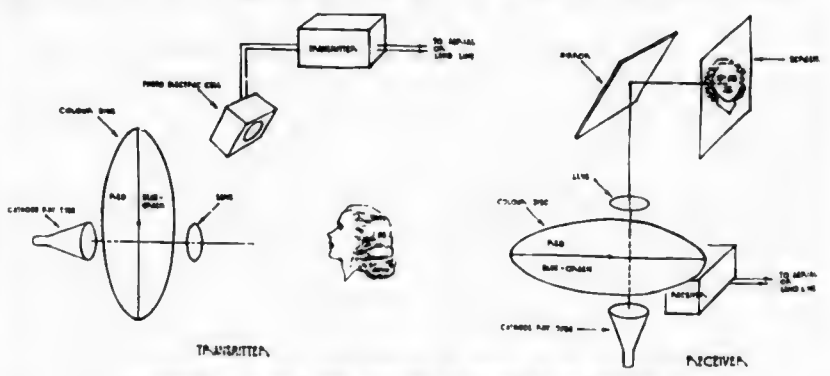
The fifteen-minute programme was an excerpt from a Tchaikovsky piano concerto, a major portion of Liszt's "Hungarian Rhapsody No. 2," a short medley of three syncopated numbers in which the audience hummed or sang softly, and for a well-merited encore, Liszt's "Lieberstraume."

Frankly, I was impressed by the silent interest of the audience, the subsequent applause being general and generous.

WE SHALL NOT FLAG OR FAIL,
WE SHALL GO ON TO THE END
We shall fight on the seas and oceans, we shall fight with growing confidence and growing strength in the air. We shall defend our Island, whatever the cost may be; we shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets, we shall fight in the hills. We shall never surrender.

The Rt. Hon. Winston Churchill, M.P., Prime Minister

Space presented to the Nation by W. W. TURNER & Co., Ltd., NORTHFIELD, BIRMINGHAM



Schematic diagram of colour television as effected by the Baird process

THE PHOTO-ELECTRIC CELL AS INCENDIARY ALARM

The B.S.I. Standard Specification

By T. THORNE BAKER, F.Inst.P., A.M.I.E.E., F.R.P.S.

READERS of "K.W." will have noted in some recent issues descriptions of detecting devices for setting off an alarm by the light of, or impact of, incendiary bombs penetrating the roof of a kinema or other building. A British Standards Specification (BS/ARP 60-Aug. 1941) has since been issued for the performance of light sensitive devices and associated apparatus for the detection of burning incendiary bombs, such devices causing an alarm to be given by electrical means

Briefly speaking, a photo-cell of suitable ·pe will respond sufficiently to the light ·om an ignited bomb some distance away to ·erate a relay which will in turn set an ·arm signal in action. The earliest types of ·lenium cell were used successfully on buoys ·sea to switch off automatically their light ·daybreak and to switch it on again when ·sk fell. They were used similarly to turn ·n the street lamps in certain North Country ·owns. The light of a burning incendiary, though a considerable distance away, will ·ffi·· to put the detecting apparatus into ·· ·tion, and the purpose of the B.S. Speci·· ·tion is to institute tests of the perform·· ·ce of photo-electric bomb detectors with a ·ew to ensuring their practical performance.

Operating Distance

A distinction is drawn between the operating distance and the limiting operating distance. The latter, obviously the more important, is the longest distance at which the cell will "see" the light and start up the alarm, in the direction of the principal axis of symmetry of the sensitive surface of the cell. The cells, as previously stated, may be of three types, which can be summarised thus:—

Photo-conductive type—Example: Selenium, as used by Lauste in his early talking pictures.

Photo-emissive type—Example: Caesium oxide, etc., as used in present-day sound reproduction.

Photo-voltaic type—Example: Photronic, E E L and similar cells, as used in exposure meters and many direct reading photometers.

The Electric Mechanical Relay

Between the cell, which varies in resistance with the light or produces an electric current when light falls upon its sensitive surface, and the alarm proper, is some form of electro-mechanical relay, the contacts of which must be of platinum or the well-known 7:67:26 platinum-gold-silver alloy. The contact pressure must be not less than 20 grams. A dust cover must be provided. The alarm device must be battery operated and give a continuous audible signal which may if desired be supplemented by a visual signal. The whole thing must be so constructed as to minimise risk of breakage of the circuit by debris or other hazard.

The detector circuit, as apart from the relay-alarm circuit, must be assured. A dry battery would ordinarily be used, for example, with a photo-emissive type of cell, though an E E L or Weston cell would generate sufficient current *without* a battery to operate the relay, and one rather wonders why such a type was not considered as preferable since it eliminates one source of possible failure.

Bomb as Source of Light

In making an assessment of the performance of the detecting apparatus, most interest attaches to the artificial incendiary "bomb" employed as a source of light. This is in reality no more than a 6-volt bulb which is overrun in a light-tige box through a compound aperture in the front of which a beam of light of suitable strength emerges.

The distance between the lamp filament and the sensitive surface of the detector at which consistent operation occurs on test is taken as an index of the sensitivity, and when multiplied by seven is known as the operating distance of the device in the direction in which the test is made. Tests are to be made after installation for a number of positions, corresponding to possible points of lodgment of a bomb.

One is led to infer from the Specification that the photo-electric incendiary bomb detector has found favour after careful experiments, and there is little doubt that its adoption will prove a noteworthy safeguard.

STOPPING FIRE PANIC

By P. E. Cell Method

A novel use of the photo-electric cell to prevent fire panic was made by the Connecticut State Police Fire Department, which has during recent years undertaken a number of experiments with the aim of minimising fire dangers. Where manufacturers could not be induced to take up a device for commercial exploitation this department has proceeded to manufacture the device on a non-commercial basis.

The experiment began as the result of a theatre becoming filled with smoke from a fire entirely outside the theatre premises. The intake of the air-conditioning plant was situated near the fire, and very shortly the auditorium was filled with the odour of burning material.

Wishing to avoid this in future, the department made contact with a manufacturing company with the result that a device, consisting of a photo-electric cell with an exciter lamp and two relay switches, was brought into use. When smoke crossed a beam of light between the exciter and the photo-electric cell the blower apparatus was shut down, with the result that no smoke entered the auditorium. The snag was, however, that when the smoke cleared the air-conditioning apparatus started up again and smoke again entered the auditorium.

This difficulty was then overcome by inserting a switch, so that when the system had been halted it could not be started up again until a manual operation was undertaken.

ORGANS IN THE WEST END

Robin Richmond is still given good publicity at the Paramount, Tottenham Court Road, W., and his "Swing" Interludes are a very popular item in every programme. Molly Forbes remains at the Warner, Leicester Square. Jimmy Bell at the Odeon is featured mainly in his established solo recital on Sunday evenings in which musical programmes of "worth while" organ and orchestral items present this fine organ to great advantage. Gilbert Handy at the Regal, Marble Arch, is also giving special Sunday recitals on the large Christie organ and also regular interludes in the weekday film programme. The West End really seems to be waking up again. Sandy Macpherson's week at the Empire greatly attracted his fans.

CURTIS ON SERVICE DIMMERS

The Curtis Manufacturing Co., Ltd., of Hammersmith, formerly busy with kinema work, is now wholly engaged on the war effort.

Under this heading, however, it is making a large number of dimmers for all the Services, and also a number of boards for instruction purposes in all branches.

LAZARUS BUSY

With Theatre Seating Contracts

H. LAZARUS AND SON, LTD., of 10a, Great Eastern Street, E.C.2, the well-known kinema and theatre furnishers, report several important contracts for new tip-up chairs, reupholstering and re-covering existing tip-up chairs and supplying new carpets, curtains, etc.

Among theatres for which this work has been carried out are the following: Picture House, Paignton, where complete renovation and re-covering of chairs throughout have been undertaken; the Regent, Paignton, also complete renovation and re-covering of chairs throughout, as well as the supply of new footlight battens, electrically-operated curtain tracks, with new festoon screen curtains, top borders, etc.; the Plaza, Exeter, where new full-sprung stuffed, spring-edged seats have been installed, and renovating and re-covering backs of chairs performed. The supply and laying of new carpets, linoleum, etc., were also undertaken. At the Theatre Royal, Windsor, new tip-up chairs were installed and new carpets supplied and laid. New tip-up chairs, carpets, curtains, etc., were supplied to the Astoria, Chesham; the Central Kinema, Braintree; and the Oriel Cinema, Leighton Buzzard—rubber flooring was supplied to this theatre. At the Palace, Alton, new tip-up chairs were installed.

This is by no means a comprehensive list, but gives some indication of the activities of this old-established firm under war time conditions. Despite various difficulties in connection with Limitation of Supplies Orders, H. Lazarus and Son, Ltd., are still in a position to give competitive estimates for all furnishing requirements, especially for reupholstering and re-covering existing seating. Their competent staff of upholsterers and seat fixers complete the work without interfering in any way with the business of the theatre.

An instance of the value of good second-hand seating was provided recently when in a kinema badly damaged by an air raid the Lazarus seating was purchased as it stood at a price 20 per cent. above that of the original installation and supply contract.

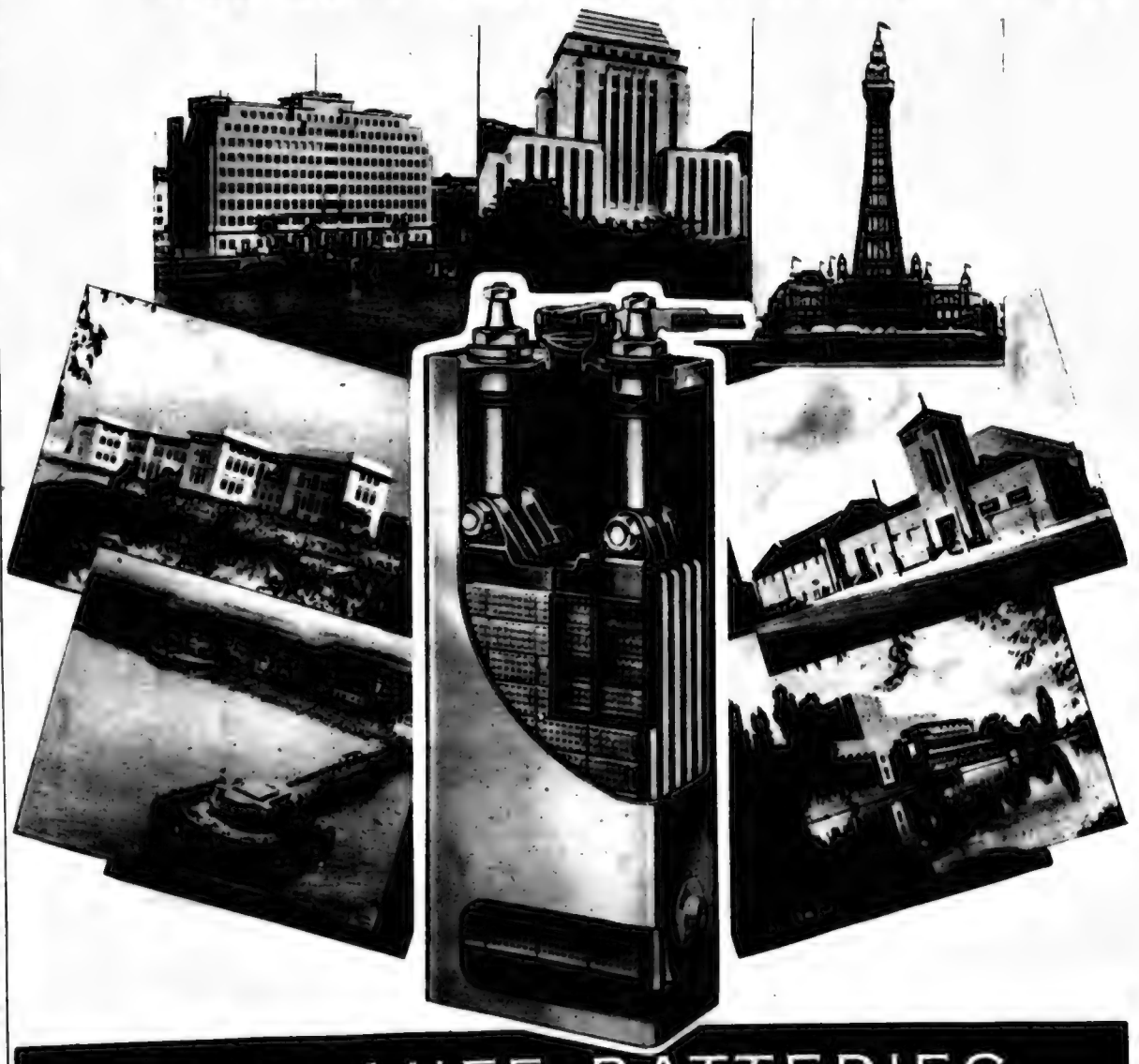
KINEMA ARCHITECT DEAD

Frederick Evans, a partner in the well-known firm of kinema architects, Gray and Evans, Liverpool, died at his home at Hoylake, last month. He was responsible for the designs of many kinemas in various parts of the country, but especially on Merseyside.

NIFE-NEVERFAYLE

EMERGENCY LIGHTING EQUIPMENT

UPON WHICH WORLD FAMOUS BUILDINGS DEPEND



NIFE BATTERIES LIMITED

HUNT END WORKS · REDDITCH · WORCESTERSHIRE

KINEMA TECHNIQUE — and — EQUIPMENT

CONTROLLING ARMY FILMS — 35 EXCHANGE DEPOTS—FIGHTING MUTILATION — POST-WAR ALERTNESS — FILM CEMENT CONTAINERS—NOVICES AND JOINS

Surveyed by

R. HOWARD CRICKS, F.R.P.S.

CONGRATULATIONS to Capt. Paul Kimberley on his appointment as Controller of Kinematography at the War Office. The appointment is one that will please most of us who are associated with the Army's film organisation; it is an open secret that, while the men actually on the job have been doing good work, there is a widespread fear that those higher up have little realisation of the ramifications and complexities of a film service, and have been inclined to organise the supply of projectionists, films and equipment on the same lines as they would the supply of machine-guns, gunners and ammunition. Capt. Kimberley's unique experience and organising abilities, as exemplified in N.S.S., will ensure a success being made of this vast undertaking.

His job is twofold. He has to think primarily of the circulation of instructional films (some I have seen are exceedingly good, others less so); and, as a by-product, of the supply of entertainment films to those camps more than two miles from a kinema.

Distribution Depots

THE scheme, as he explained it to me, involves the creation of some 35 depots throughout the country, from each of which kinema lorries will set out daily to give shows in a number of near-by camps. Each of these depots will need to be a fully equipped film exchange, service depot for equipment, and headquarters for projectionists—a system of organisation altogether different from that of the Industry. There should be plenty of good jobs going for our trainees at the Polytechnic, and for their sergeant-instructors, for all chief projectionists will have corporal's rank, and sergeants and staff-sergeants will organise groups of lorries, servicing, film supplies, and the many other activities. The A.T.S. girls will, of course, run only 16 mm. equipment.

Incidentally, I am hoping in the near future to be able to announce a helpful development in the relations between the Army Kinema Establishment and the Guild of Projectionists.

Avoiding Film Damage

IN the training of Army projectionists, we seek to instil a high degree of conscientiousness in regard to the avoidance of film damage. As I tell them, what was good enough for Civvy Street isn't good enough for the Army. The film mutilation cuttings which readers of the IDEAL KINEMA have for years past been sending me are proving valuable as "horrible examples" of what to avoid.

Projectionists have no doubt many other things to occupy their time these days than by sending me their examples of mutilation; nevertheless, the stamping out of mutilation is as big a problem to-day as ever, and I do ask my readers to continue this good work.

In one respect the problem is even more serious to-day, for, as I have already pointed out, the renters, in their efforts to economise in film stock, are reducing the number of copies printed—a step for which in normal times I should be the first to blame them, but which in war time one can offer nothing but praise. As I pointed out at last month's Guild meeting, it is up to every projectionist to make the best of the situation and to assist matters by the scrupulous avoidance of any form of film damage.

The IDEAL KINEMA, for its part, will continue to work for the abolition of all unnecessary and wilful mutilation of copies, and I ask the assistance of all readers.

Keeping Standard High

THE theme of Capt. A. G. D. West's presidential address at last month's meeting of the British Kinematograph Society was the post-war policy of the Society. In the international sphere, the Society must, he said, be the fountain-head of technical progress in Europe, and at the same time a connecting-link between Europe and America. Never again must we allow the technical activities of the British Industry to be so completely overshadowed as they were in the past, not only by America—that is perhaps a little unavoidable—but by Continental nations, in particular the Deutsche Kinotechnische Gesellschaft.

In the projection sphere there are a number of us who share the post-war aim that, in conjunction with the C.E.A., the K.R.S., the Guild and the unions, a scheme of technical training for projectionists may be inaugurated. We have demonstrated at the Polytechnic that a properly organised training course is enormously superior to the usual method of letting a youth pick up the job, with the assistance—or sometimes the passive opposition—of a busy chief.

The Industry's Opportunity

THE British Film Industry owes it to itself to make these aims an actuality. In the past there has been too much apathy in technical matters. It is perhaps unreasonable to expect that the heads of businesses should be all technical men, but they should at least realise that the whole of the Industry owes its being to technicians, and should give their wholehearted support to the Industry's technical society—by enrolling their firms as patron members, by encouraging their technical employees to become members, and, a point of importance, by providing facilities for these employees to attend meetings.

B.K.S. Lectures

THE B.K.S. lecture session is starting off in an excellent fashion, its first meeting consisting, after the presidential address, of a debate on the documentary film by three directors who have made some of the best-known documentaries, notably "Target for To-night"; while another prominent film is to be represented at the meeting on September 17, when Sidney Cole is to illustrate his talk on film editing by excerpts from his latest film, "Pimpernel Smith."

I. D. Wratten, of Kodak, our vice-president, tells me that he has some most interesting developments to chronicle on the photographic side in the course of his lecture, fixed for October.

Film Cement—an Explanation

LAST month I registered a minor grouse against Kodak—that their film cement was packed in metal bottles with screw caps, which in use are left unscrewed, so allowing the cement to evaporate. A letter from E. E. Blake, Kodak's managing director, explains the reason for this.

"The facts are," says Mr. Blake, "that in view of the highly inflammable nature of the solvents used in making film cement, it has to be supplied in metal cans in order to comply with Board of Trade regulations and general carriers' conditions.

"Some years ago it was the practice to supply film cement in small glass bottles with a brush affixed in the cork, but it was found that such bottles were prone to leakage, which involved both loss of cement and danger from fire, and due to these drawbacks, no doubt, the regulations were framed by the authorities.

"From the practical point of view, it is quite a simple matter to have a small bottle on the work bench, fitted in the way suggested, which is replenished as occasion arises with film cement from the metal can. Most of the film cement which we supply is sent out to laboratories and other users in 2-oz. and 1-pint containers. It is quite obvious that these are used as sources of replenishment for smaller containers on the work bench.

"In the 16-mm. field, where we put out any splicing outfits, we supply a small glass bottle with a camel-hair brush fitted in the stopper, the film cement being contained in a small metal screw-top container, from which it can be transferred to the glass bottle for use."

I must confess that I was quite unaware that there was any legal objection to the use of glass bottles. As Mr. Blake suggests, the remedy is to transfer the cement to small bottles, in which the brush is fitted in the cork.

Slower Drying Experiments

ACTUALLY, we usually make our own cement at the Polytechnic, and recently we have been making some experiments to determine the best composition. We find that our Army trainees, before they acquire facility in splicing, prefer a slower drying cement, containing a higher proportion than usual of amyl acetate, with no dissolved film.

However, I am convinced that the only way of making satisfactory splices is to make them slickly, pressing the two films in contact immediately the cement is applied; the usual proportion of two parts of acetate to three of acetone, with film cuttings added, is, on the whole, preferable. But, of course, if any delay occurs in pressing the two films together, the surface of the cement will dry, rendering a sound join impossible.

We have, of course, had our share of trouble due to bad joins—gate fires due to broken joins are by no means unknown, since our trainees in the third week of their course are running 35-mm. films which they have themselves joined up. One particular type of projector is especially prone to these troubles, and it is very fortunate that its fire-traps are so efficient.

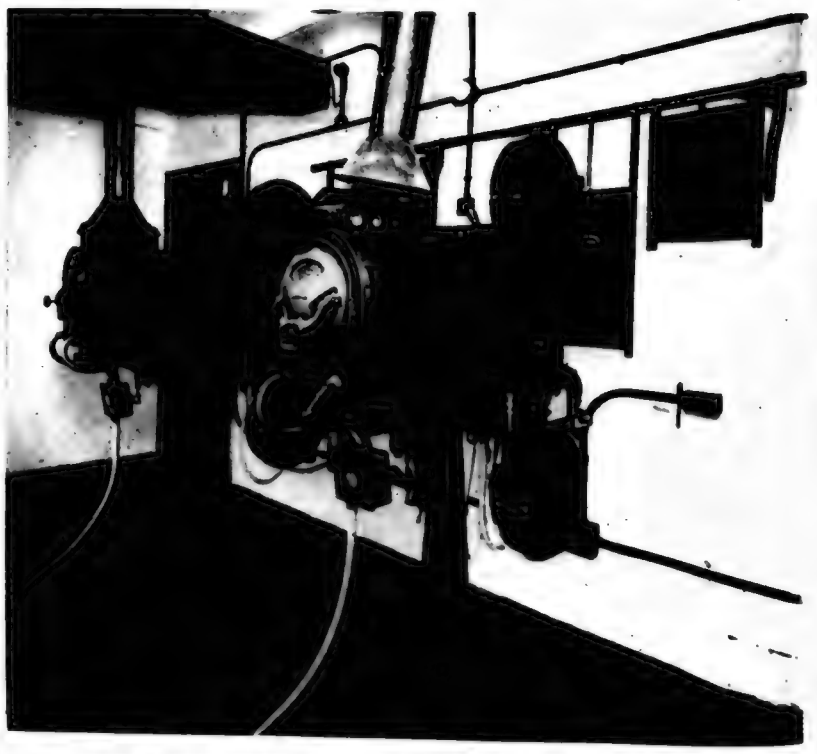
A South-Western Casualty

I AM sorry to know that K. C. Johnson, the indefatigable secretary of the Devon and Cornwall Court of the Projectionists' Guild, has been obliged to relinquish his secretaryship owing to ill-health. He has played a big part in engendering Guild enthusiasm in the South-west.

He writes me from his sick-bed one of those cheery letters which it is a delight to receive, signing himself Wun Lung Johnson. "They are still trying to collapse my lung," he says, "but it is too far gone, so I am awaiting the trip to hospital, where I may be operated on by some mutilator!! I have been down good and proper, and at the moment am trying to support this 'Powers clam-movement' typewriter on my knees."

M. Leacy, chief at the Gaumont, Exmouth, is taking on K. C. Johnson's duties. "He is a fine chap, and one who will do well," is K.C.'s comment.

THIS WEEK'S PROJECTION ROOM



The Number 2 Preview Theatre at Warner Bros. Pictures, Ltd., Warner House, Wardour Street, has been equipped with RCA High Fidelity sound, a type L.G. 105 reproducer having been installed a few weeks ago

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POOL CARBONS

SOME PROBLEMS OF LUBRICATION

Qualities of Vegetable and Mineral Oil

By R. HOWARD CRICKS, F.R.P.S.

"BUT is was the best butter," remarked the March Hare when his watch refused to go; however, Alice, with a wisdom beyond her years, was still unconvinced that butter, even the best butter, was the ideal lubricant for a watch.

Now, butter is an excellent lubricant for slices of bread, just as watch oil is well suited to the internal economy of a watch; but neither is suited to kinematograph equipment. The moral to be drawn from this profound remark is that there is a lubricant specially adapted to every purpose, and it is essential that for any purpose the appropriate lubricant should be used.

The Science of Lubrication

Lubrication to-day is a science, based, like so many other sciences, upon the molecular construction of matter. Basically, the need for lubrication arises from the fact that if two metal surfaces are allowed to run in direct contact, the surface molecules of each piece of metal will intermingle, and the two pieces of metal will become virtually one piece, the shaft seizing up solid. It is not even necessary for the two surfaces to rub on each other; a mere contact may be sufficient, as in the case when, if a convex and concave lens are ground to exactly the same curvature, and are placed together, they will become practically one piece of glass.

Although a shaft and a bearing may appear to the naked eye highly polished, under the microscope the surfaces will be found full of irregularities. These irregularities extend in size far below the limits of the microscope. The function of the oil, then, is to fill up these irregularities and prevent the surfaces of the metals coming into direct contact.

Types of Oil

Oils may be of animal, vegetable or mineral origin. For all light machinery, vegetable oils only should be used. Most mineral oils—notably petrol and its derivative, vaseline—are not really lubricants at all, and their use will only lead to trouble.

Molecular theories provide a good explanation of why one oil may be a good lubricant, while another, which between the fingers may feel equally oily, will be unsatisfactory. In some types of oil, the molecular chains are longer than in others; and the longer the chain the more likely it is to act as a roller bearing than a ball bearing—and a roller bearing is, of course, capable of carrying heavier loads than a ball bearing. Thus the high-grade lubricants are those having a long molecular chain, and consequently a rather complicated chemical composition.

In regard to the most suitable viscosity or "stickiness" of the oil, this must necessarily be a compromise between a number of conflicting factors. The better the fit of a shaft the lighter must be the oil, because a heavy oil will not be able to get into the small clearances between shaft and bearing. It follows that new machinery usually needs rather lighter oil than the same machinery after a little wear.

High-speed mechanism demands lighter oil than low-speed mechanism, but, on the other hand, there is a risk of light oil being thrown out of the bearing, letting the bearing run dry, and, in the case of a projector, getting upon the film. A mechanism having an automatic lubrication system—whether the pump system of many projectors or the oiling rings often used in electrical machinery—can use lighter oil because there is less risk of the bearing running dry.

The Limits of Grease

Grease, although one of the best of lubricants, has a very limited suitability. In a gearbox containing low-speed gearing it is suitable; but if the gears are running at high speed they will simply cut a passage through the grease, which will consequently never reach the working surfaces. Grease should be used in only two types of bearings: in ball bearings, where the amount of lubrication needed is very small, and in plain bearings fitted with grease-cups, which can be screwed up to force the grease into the bearing.

In particular, grease is quite unsuited to a Maltese Cross box. There are still a few projectionists who insist on using it, because they find that oil seeps through the cross-bearing and upon the film; but the use of grease must inevitably reduce the life of the cross-motion.

It will be seen that manufacturers are very wise in specifying the type of oil to be used in their equipment. However, manufacturers are not infallible. I had a case a short while ago; a bottle of oil marked "Cross-box oil" seemed a little sticky, but it was, after all, supplied by the maker of the projector, and it was duly used in the cross-box—within a few days we had a seize-up. Comparison with another bottle of cross-box oil showed that a mistake had evidently occurred, and that the oil in the first bottle was evidently far too heavy.

Heat Problems

The problem of lubricating parts subjected to considerable heat is one encountered in many industries—such as in the motor-car engine and in the arc lamp. But the solution must be radically different. In the car engine, one can use a fairly thick oil which in the heat of the cylinders will thin down.

The use of such a lubricant in the arc would mean that the arc would be very stiff when cold, while the greasy surface would attract carbon dust, whose abrasive nature would soon wear the working parts. An arc lamp is therefore the one piece of kinematograph mechanism where the use of a mineral may be recommended—but in this case not literally a mineral oil, but graphite. A particularly useful lubricant is graphite grease, although it is dirty stuff to use.

Seize-ups

One usually associates seize-ups with new machinery (although this is not necessarily the case—I once had a seize-up on a ten-year-old projector). Often they could be avoided if the oil were removed frequently and replaced by clean oil during the first few months; all the roughnesses of the shafts and bearings come away in the form of a fine dust, which may itself be the cause of a seize-up.

What happens when a shaft seizes up? Molecular theories again provide an explanation. But in point of fact it is not necessary to go down to molecular dimensions to find an explanation. The more useful explanation is, I think, that, as I have mentioned, no shaft and no bearing is machined to a perfect polish, and slight irregularities on the shaft may, if it runs dry, come into contact with irregularities on the bush, and the two metals more or less coalesce.

Actually, if an imminent seize-up is detected in time, it can often be averted. Naturally, the high spots of shaft and bearing tend to take the form of rings—like a very fine thread with no lead. If, therefore, a seize-up can be detected when the shaft first begins to run tight, it is usually possible, after oiling the bearing, to move the shaft endways and so break down these little threads.

If a shaft should seize up solid, it must be removed from the bearing (causing as little damage as possible to the latter). Then the places where fragments of bearing metal have adhered must be carefully repolished in a lathe, using a superfine file with very gentle strokes, and removing every trace of bearing metal. If a lathe is not available, a satisfactory but rather lengthy method is to polish the shaft with blue-back.

On no account try to remedy the trouble in the manner I once saw. In a small country town I was called upon to remedy a projector seize-up. I duly removed the offending shaft—the cam-shaft—and took it round to the local garage. The foreman was very helpful, and agreed to do the job right away, although he refused to let me use his lathe.

He first chucked this 5-16 in. shaft in a heavy four-jaw chuck, right out of truth; he was then going to commence operations with a 10 in. smooth file. Fortunately, I was looking on through the expanded metal grille with which garages love to enclose their machinery, and at this stage I decided that blue-back was far the safer method.

CARBON SAVING DEVICE

On American Market

It is interesting to see America under the pressure of her war effort turning to the saving of carbon ends. A method described in *Box-Office* could, if successfully carried out, provide a kind of endless chain of carbons.

The idea is the provision of a copper sheath at the stub end, into which the new carbon is inserted.

Instructions for preparing the carbons are set out as follows:—

1. Bevel both lamphouse carbon guides slightly by filing, so that copper joint clip will slide smoothly over the guide standard without catching on square edges. Place clip half-way on female end and then insert male end. Join carbons firmly with tip touching bottom of female slot to insure positive contact of both cores.

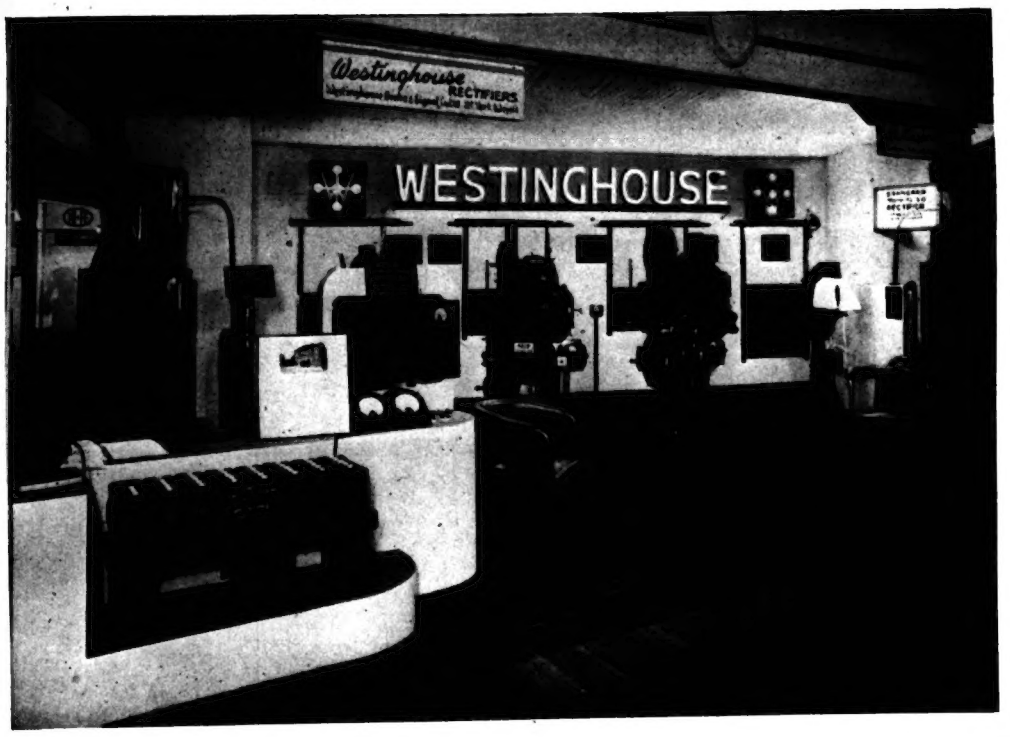
2. Trim lamps in the regular manner. Do not clamp carbon too close to the end and crack the female drilling. Indentation marks on clips should be placed in top position so as not to interfere as the clip slides over the guides.

3. Burn the carbons as short as possible with safety and then insert fresh carbons. Stubs of less than 1 in. should be clipped off when striking the arc. Some projectionists prefer to hand-feed while clip is burning, although it is not necessary. Unmilled carbons merely joined together with the copper sleeve will not work. Nor will milled carbons work without the copper sleeve.

According to the inventor of the process an average theatre running two evening shows and one matinee can add approximately 100 hours to each month's carbon supply by the method described.

The copper sleeves are part of the service of the supplier of the carbons.

Do you remember?



DO YOU REMEMBER the wonderful C.E.A. Exhibition at Blackpool in 1939?

The amazing "Projectionists Guild" attendance on the Sunday? The "Boomps-a-Daisy" girls? And the Westinghouse stand where so many of us renewed pleasant acquaintance and discussed things of mutual interest? They are good times to look back upon, but there are even better times to look forward to when the present job of work is done. Until then, other urgent demands on our production make it difficult for us to meet the many requirements of our friends in the cinema trade, but, when the better times arrive, Westinghouse will be on the spot with many new and even more interesting developments.

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RE-EMPLOYMENT OF OPERATORS AFTER THE WAR

Guild Anxiety Expressed in Letter to C.E.A.

LONE CHIEFS WITH DEPLETED STAFFS

ANXIETY regarding the prospects of re-employment after the war of projectionists called to the Forces has been expressed in correspondence between the Guild of Projectionists and the C.E.A. This was revealed at last Sunday's meeting of the London Court of the Guild where the effects of de-reservation were discussed.

A letter written both to the C.E.A. and to the Ministry of Labour, relative to the position of projectionists at the end of the war, was read by G. J. Dewan, the Court secretary. Three points were raised:—

1.—Is it understood that women projectionists are employed on a temporary basis only?

2.—Will projectionists who are called up be reinstated automatically in their former positions when demobilised.

3.—Is there any guarantee to cover these matters?

To the first query the C.E.A. reply was "Yes," and to the second, a statement that all statutory liabilities will be carried out. On the third point, it was stated that there can obviously be no other guarantee; even if a guarantee were given, there would be no means of enforcing it, and no one can at the present time envisage the conditions that will operate after the war. Generally speaking, relations between exhibitors and projectionists have been cordial, and there is no reason to suppose that post-war problems will be approached in a different atmosphere.

Chiefs without Trained Staffs

S. J. Perry, President, opened a brief address by moving that the sympathy of the Guild be sent to F. R. Minns, joint treasurer, whose wife was seriously ill in hospital; and to Jack Johnson, of St. Austell, who was also very ill.

The present position of the projectionist, continued Mr. Perry, is extremely awkward. As far as Guild members are concerned, this position has been brought on solely by themselves, by not telling headquarters of their difficulties, so that attempts could be made to handle them.

The de-reservation of seconds had left chiefs in the air, and before long they would be running the show with a bunch of boys and girls. It will mean that there will be no qualified men to leave in charge of the theatre, therefore the chief will be on duty seven days a week, all the hours that the theatre is open. It will be difficult to obtain more girls, while as regards boys it pays them better to go into other lines of business.

One may assume that seconds over 35 years of age are safe, although this is questionable until the position of the kinema is established as being of national importance.

Inadequate Conditions

Present conditions are obviously inadequate. But, said Mr. Perry, members have submitted to them; they have not come to headquarters to ask what can be suggested, and therefore the officers have had no opportunity of working on members' behalf. But between then and the next meeting of the Court—to be held in November—there was time to think up suggestions to bring forward, or to put ideas in writing, for consideration by headquarters.

Replying to a criticism that the officers should have looked ahead more, the President claimed that every matter that had been brought forward had been conscientiously handled, but they had been consistently hampered by apathy. It was not sufficient for a member to get up at a meeting and then expect headquarters to act in such matters as de-reservation; the consensus of opinion of a number of people must be put together.

Projectionists "Chapels"

E. Norris, chairman of the Court, recounted how he and other projectionists of the H. and G. Circuit—including Percy Pilgrim, of the State, Kilburn—had urged that regular meetings be held of the circuit projectionists. As a result, a basis of salaries in Class A and B houses had been agreed; if a man cannot leave the projection room for meals he receives a cash payment as well as payment for overtime.

Other projectionists could, said Mr. Norris, do as much. But apathy has been the trouble, and apathy means leaving to others something from which one would oneself benefit.

It was suggested that, apart from apathy, there might be some misunderstanding as to the information needed; it was agreed that an enquiry form might be inserted in the *Bulletin*, or circulated to senior members.

Mr. McLaughlin enquired as to the position of a man who had registered as a second, and in the meantime had been promoted to chief. Mr. DeWan suggested that the exhibitor should notify the Ministry of Labour with a view to claiming exemption. Mr. Norris mentioned that it was possible to get three months' deferment of calling-up while a substitute was trained.

Print Condition

Arising out of the minutes of the previous meeting, when the bad condition of prints had been fully discussed, it was agreed to make representations to the K.R.S. on the subject.

New Members

Three senior and four junior members were elected, one of the latter a chief, although he lacked the necessary four years' experience to qualify for senior membership. Proposing one of the applicants who lacked a proposer, F. Blay raised the question of how a projectionist not acquainted with any Guildsmen could take up membership; the President stated that he had occasionally made enquiries about intending members of the sound service engineers and suggested that any projectionist in this difficulty should mention the name of his service engineer.

The minutes of the annual general meeting which had followed the previous Court meeting were read by the Court secretary, G. J. DeWan, who raised the question of the accounts. Miss Young, acting general secretary, reported that the auditors had not been able to complete the accounts in present circumstances. Miss Young agreed with E. B. Lee that the subscription position was unsatisfactory, but Mr. Perry mentioned that a number of defaulters had paid up their arrears; members joining the Forces retained their membership and continued to receive the *Bulletin* and notices of meetings without payment of subscriptions.

NATURAL SOUND IN THE AUDITORIUM

Experiments with New RCA Mike

THE PATRONS' EARPOINT

WITH the aim of obtaining a realis in the theatre reproduction of sound a higher standard than heretofore, A sound engineers are beginning at the st end and claim to have produced a mi phone which can be positioned at a subs tial distance from the set, in much the tion of the audience in a theatre. resultant recording and reproduction hav "naturalness" far above anything achieved, it is claimed.

Within Earshot

Because it is highly directional a capable of efficient operation at substan distances, the line "mike" functions in a manner akin to the human ear. Instead being placed immediately in front of, j above, or at the side of the sound source, the conventional microphone would be, new device can be positioned "out in fron in a spot more nearly approximating th of the audience.

Improved Perspective

These unusual properties, say RCA engineers, introduce the element of "soun perspective," a factor quite necessary realistic listening.

With the full development of the lin microphone, it is pointed out, motion pic ture directors no longer need concern them selves with swinging booms and drop sus pensions in order to keep the microphon out of sight. The new instrument may b placed alongside the camera, so that action and sound are seen and heard from the same point. Sound pick-ups in long shots would be facilitated.

At present, in theatres and auditoriums, microphones are placed in front of performers or speakers by means of a stand or a drop suspension. The line "mike," in these instances, would operate from the rear of the house.

For Field Work

Still another of the instrument's many potential applications would be in the fields of television and radio broadcasting. One of the devices could be set up at the edge of a large crowd to pick up the voice of a speaker in the centre or standing on a relatively distant platform. The smack of football players crashing together on the field would be within reach.

Indicative of the new microphone's capabilities is the fact, according to engineers, that it would successfully pick up the sound of a symphony orchestra from a distance of 100 ft.

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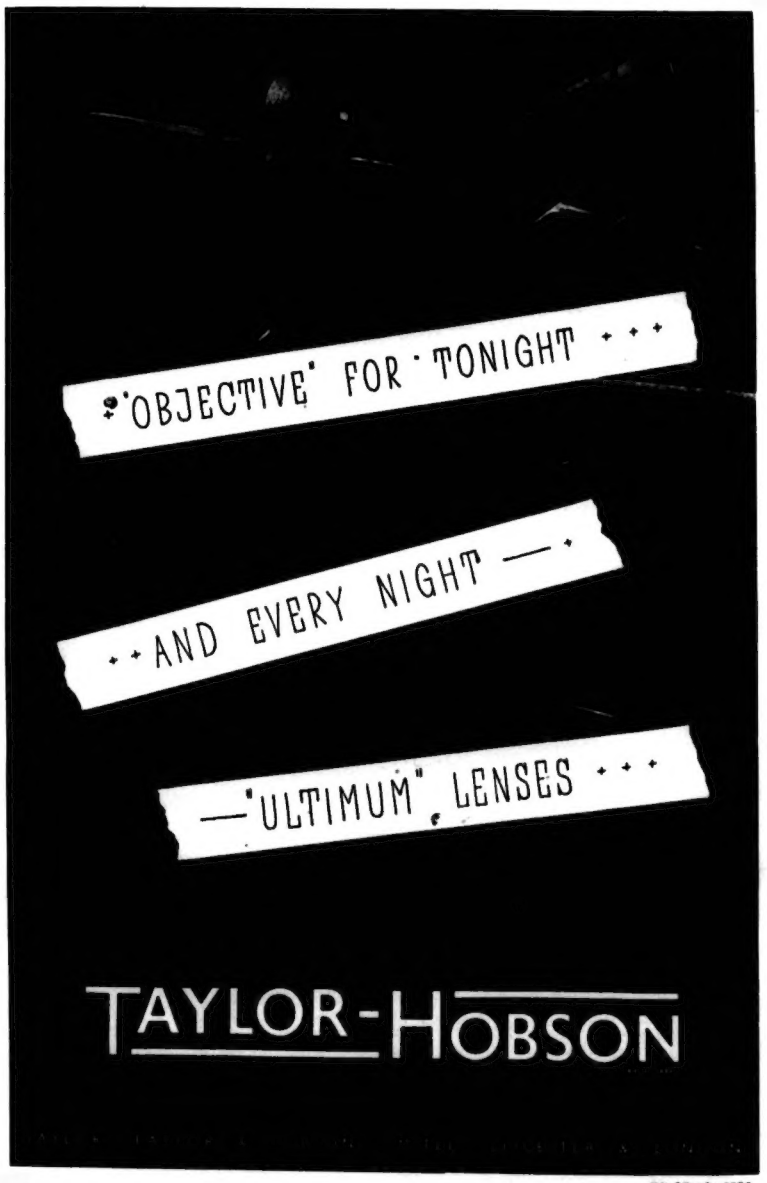

Pitchford 2281.

TEN YEARS ON THE SCOTTISH ROADS

Some Adventures With a Fit-up Film Show

By H. C. STEWART

SOMETHING of the life of the old pioneer in kinematography travelling from town to town with his projection equipment, meeting—and overcoming—all kinds of difficulties en route, is recaptured in the story told in the article below written by one who has been supplying film entertainment in remote Scottish districts.

In 1930, I was a milkman on a motor-van running from our own farm. I had built several wireless sets, and had gone in for anything of this type since the age of 13. Tiring of the milk roundsman job, I went to Inverness in that year to work on my father's farm there, and it was while returning from a sale, to which I had taken a cow, that I entered a wireless shop for a small resistance I required for a large battery-operated power amplifier which I used to haul round to dances in the locality for music from records.

How It All Began

When in the shop, I got talking to a young man, who turned out to be a service engineer to a well-known talking picture firm, and he invited me up to see the "machines" in a local picture house. I was interested, and there and then decided this was the job for me. I was then only 20 and began to investigate the possibilities of getting a suitable hall to start up a cinema. This search was fruitless, and I struck on the idea of not confining myself to one particular situation, where strong opposition might be forthcoming, but to place myself in the position that I could move on a bit if it was required.

I accordingly went to Glasgow, and on my way there, struck two excellent Kalee 7 projectors, which I purchased on the spot. In Glasgow I bought a Morris Commercial 30-cwt. van, arc lamps, and a few odds and ends, and last, but not least, fixed a contract with Messrs. Mihaly for sound apparatus.

Generating "Juice"

There was no electricity in the halls I intended opening up, so procured an old petrol generator set, but as this proved of too old a type, I later went in for a Lister 10-25 kw. set.

I then advertised for an operator, and out of several applications which came in, I decided on one and glad have I been in my choice. We have been together now for 10 years, and many tight corners have we been in, upon which we look back with pride if not dismay.

Neither of us had any experience of very much operating. The first night, September 1, 1931, saw us on our opening night, films spliced by Mihlay's engineer, ourselves being not able even to do this.

Packing and Unpacking

Yes, I would run the first show myself. Hall lights out, projector starts up, roars of laughter from the audience, Mickey Mouse was upside down. "Rookery Nook" was screened, then to pack up to move on to the next hall on the following day. It took three of us four hours to get our stuff in the van.

The next few weeks were a nightmare, but as the operator and myself were both handy with tools, we soon had the outfit adapted to quick assembly and dismantling, and every night and every day for the first year saw us with some new idea or some new method of doing this or that, till we had the apparatus in such a form that to-day, with only the two of us, we can erect two projectors, speakers and screen, and have sound and picture on the screen in 30 minutes, this with the same Kalee 7 projectors and arc lamps, diascope, etc., etc.

Redesigning the Sound

The sound set has undergone drastic changes in design in our hands. The head now is fitted with rollers of our own design, the first-stage amplifier has been reconstructed several times, the main amplifier, too, has been rebuilt to incorporate the new ideas since that time, and out of the whole 10 years, sound has only once been missing for 10 minutes or so, when the H.T. circuit of the first valve in the main amplifier gave out during a show.

The amplifier was immediately opened up, and the leads from the head amplifier connected direct to the grid and earth of the second valve, and the show resumed.

The exciter lamps are fed off a transformer, and here's one point in the plant worth noting: it's simple but it's most effective, and saves many a pound.

A Safety Device

The main generator in the van gives us 110 volt d.c. This is used for the arcs and motors, and feeds an E.D.C. converter to give us 220 A.C., which feeds the main amplifier, head amplifiers, and exciter lamps. In the D.C. lead of the converter, we have a variable resistance, and this resistance is the point "worth its weight in gold." In the ordinary installation, you snap home the switches of this and that, a sudden surge puts a tremendous strain on all components, including exciters. When we start up, on goes the converter with its resistance, at the lowest point or highest of resistance, the load builds up slowly and the resistance is brought up to a predetermined position when there is a very good margin of safety to all components, while not being underfed.

Speech and Music

Exciter lamps last about six to eight months in good condition, and as to results in reproduction—well, we are proud of it, and that quite a lot of people like it is quite evident. The speakers usually used are B.T.-H. R.K. type—some permanent magnet, others energised—but we have found, contrary to present-day tendencies, that one single speaker on a small baffle gives excellent speech, and two on larger baffles arranged to switch in and out on musical parts only give good recordings. These two are switched in, in parallel with the speech speaker, and while not conversant with the impedance changes involved, the results are what we go by. Probably the impedance change may result in the improvement on music apart from the speakers. Latterly, for first-rate work, a different speaker is used of present-day design, this being an 8-in. cone similar to the R.K. speakers used as above, but of the high fidelity type as marketed by Goodmans, with dual cones, this being used on a 2-ft. baffle.

The switching in and out of the music speakers becomes quite an attraction, and gives one the idea of something extra being done, to the betterment of the show.

Not once in 10 years were the doors late in being opened, and only three shows were missed in the most severe Highland winter of last year. We have travelled over 300,000 miles, and we still use the same vehicle. All repairs done by the two of us, but, as previous articles in your journal point out, the operator has a good deal to do with the success of a venture of this kind. It has been no picnic for either of us, my operator for one thing lost a finger in the dynamo many years ago; another time, when the machines were outside the hall on a platform, with portable fireproof box, a terrific gale got up, and platform, together with machines and "box" and operator got a queer mix up. That was one show we did *not* finish.

Six shows a week were, and are, being given in different situations, and there has been only one real holiday, when all kinemas were compulsorily closed on the outbreak of war.

But what we have lacked in holidays we have made up in variety. For two summers a caravan was towed along with us, and believe me, it was a grand life. We were the first to exhibit talking pictures in, amongst others, Nairn, Huntly, Invergordon and Tain, Kingussie, Newtonmore, etc., etc., and shows have been given in halls seating 600 and in drawing-rooms. Audiences, alas! ofttimes were not much more than a dozen, but sometimes too, "House Full" was the order of the day.

On then to the second 10 years.

(1) *A difficult spot on a wintry road and* (2) *one of the compensations of the life*

WARM WATER SUPPLY FOR KINEMAS

A Novel Thermostatic Mixer

In the operation of kinemas, as in many other buildings, such as theatres, hospitals, schools, universities, public libraries, blocks of flats and offices and industrial establishments, it is necessary to supply warm water for lavatories, and often also for showers and baths.

A safe temperature should also be used in order to avoid scalding, and the standard practice is to mix very hot water with cold water. Until recently this operation has been almost universally carried out by hand, that is, two taps are used, one for the hot and one for the cold supply, which is mixed as required. This is an unscientific practice, resulting in much waste of hot water, with also liability to accidents from scalding when the hot water supply rises above the normal temperature.

It is possible, however, to eliminate these troubles by using a device known as the "Leonard-Thermostatic" hot and cold water mixing valves of Walker, Crosweller and Co., Ltd., Cheltenham (Glos), which not only supplies the warm water ready mixed, maintained continuously and automatically at any desired temperature, such as 100-105 deg. Fahr., adjusted as required, irrespective of fluctuations in pressure and temperature of both the hot and cold water, but also results in a substantial economy in the first cost of pipework and other fittings. Further, in the event of sudden interruption of the supply the valve shuts down almost instantaneously.

These mixing valves are available in three standard types, "T," "R" and "D," which are all on the same principle, that is using a powerful thermostatic non-corrodible bi-metal strip coil, which is extremely sensitive in movement, that is bending or unbending according to the slightest change in temperature. Essentially the mixer is in the form of a small casing of brass or bronze, to which are attached the hot water and the cold water supply pipes, with special non-return valves, and if necessary, strainers, while the casing also has a discharge pipe for the blended warm water. The whole arrangement is extremely small and is easily fixed on a wall or in other convenient position, while it is provided with a regulating handle and dial, which is moved as

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Continued from column 4.

required to increase or decrease the temperature of the blended water.

The movement of the bi-metal coil inside the casing opens or closes internal inlet valves, thus increasing or decreasing the amount of hot and cold water admitted, so as to maintain a steady temperature, the principle being extremely simple in spite of its sensitiveness, accuracy and freedom from breakdown.

These three thermostatic water mixers differ in minor detail principally in relation to the exact degree of accuracy and temperature control required and the amount of warm water that can be discharged, up to, say, a 2-in. pipe at full bore.

Another important application is to poison gas First Aid and Decontamination stations, where it is necessary, for example, to use at once shower baths which must be maintained accurately, for obvious reasons, at some temperature, such as 95 deg. Fahr., that is, neither too hot nor too cold.

DECORATIONS BY FOSTER

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THOMAS DANDO BEREAVED

Wife's Death After Operation

Brother organists will learn with regret that Thomas Dando has suffered a sad bereavement in the loss of his wife, who passed over after an operation in a Manchester nursing home on Monday, August 25, and was buried in their home town of Atherton, Lancashire, on Thursday, August 28.

Dando is resident solo organist of the G.-B., Oxford Street, Manchester, and a large number of letters of sympathy were sent by the patrons, while the management and staff sent a beautiful wreath, which was a big G.B in flowers. The Regal, Rotherham, the Rotary Inner Wheel Clubs of Sheppery and Rotherham, and other societies of which he is a member were represented. Having known Mrs. Dando personally, I know what a helpful partner she was; his daughter, however, will be a great comfort in his trouble.

A. W. O.

Verden Waugh, who was invalided out of the Royal Artillery after four and a half months in hospital, is now back at the organ console again. He has commenced a resident solo organist's job at the Savoy, Northampton, where he has a three-manual Compton organ.

LOOKING BACKWARDS AND FORWARDS

Past Glimpses, Present Problems and Future Hopes

By J. WHITNALL (Chief Projectionist, Forum, Nottingham)

IN the times through which all of us are passing, times with all the strain of war conditions confronting us at every angle, it is well to reflect upon what was, and what may be. Looking back quite a long way, our minds reflect on the days of the "operator," and to those who may read these lines, and are new to our Industry, let me say, first of all, that the operator of the old days was an important man in the show, but that no one except himself recognised the fact. He was, for the most part, Jack of all trades, not even being the master of his own.

'ack of All Trades

He arrived sometimes early in the day, but for the most part much later in the day, and his duties were legion. Upon him depended the important task of sticking up all the bills, sometimes, in fact, often he was the sole sweeper up, and when anything went wrong with the seating he was the man to see to it. His life was spent to all intents and purposes in "the box," a habitation all too frequently constructed of sheet iron, and housing one machine cranked by hand.

In those far-off days there would be the necessary interval between one reel and the next in order to change spools, in fact, a stock slide was usually kept for the purpose of informing the victims of the show to this effect. Right up to the outbreak of the war of 1914-18 and even long after it, the conditions under which the man in the box had to work were in many instances a scandal, and it was not until the advent of the sound film that his status became recognised.

Musical Snobs

Well do I recall the superiority affected by various band leaders, who had to be pampered to make the film fit the music, not their playing fit the film, speeds of projection must be regulated to fit in with their ideas, and many have been the meals forfeited by the overworked operator in order to get everything straightened out, and many have been the curses levelled against that musical director. For some obscure reason, I was never able to convince one of these leaders that the public came to see the film first and hear the music as a kind of supplement in order to digest it. Possibly they saw the point, but never admitted it.

Generally, it would be found that the ambition was not only cherished that their playing attracted patronage, but the idea was sponsored by the management that so-and-so's orchestra was in attendance; never a word about the bloke who put on the film. Oh no, he was just the operator, and despite the fact that there were some bright "'erbs" around in that capacity, were at the same time some of the grand old boys who will never cease to be remembered.

Some of these have come back to help us out in these days of severe staff shortage, of which some have taken up the lost threads rapidly, others rigidly retaining their old ideas, refusing to adopt modern methods of doing things.

Envelope Flap-Joints

Only the other day, for instance, I came across an envelope flap joint; this, in the old days used to be pretty common, but I have to admit that until this specimen came to light I had not encountered one for years and years. It almost would seem that one of the not-too-good old hands had been doing a spot of work.

Again, there seems to be a growing tendency for the reappearance of the two-hole joint; this again may be from efforts in the past, it's hard to say, but if the guilty ones do chance to read these lines, let me say at once: "You don't do that there here, now!"

Well, so much for the peep back; but it would take volumes to recall the grave and the gay of what seems to be days so far off. Maybe I'm getting too old to understand, but if I were given my choice between a modern projection room or the free and easy days of the old-time fit-up in the rural districts I know which one I would choose; they were happy days, even if we got very little money.

Ungallant?

Looking ahead is another matter, at the moment an almost impossible task to state what the future may bring to the projection room, at the moment it seems to have brought women, and what little experience I have had of them is not too good. They have helped us out for the simple reason that there was no alternative, but I have still to meet the woman projectionist who is a showman, and does her job other than imittatively. No doubt this statement will draw the ire of many of the ladies, but there is my fixed conviction, based on the fact that however good a woman may be in the box, it simply is not her sphere. On the whole I find them with a fixed, instead of a flexible outlook, not one have I come across who appreciates the proper use of the fader, and mostly their ideas of colour, as regards mixing for presentation, are deplorable, a strange fact when one associates so much in the matter of clothes and appearance with women an attribute which in itself is a form of showmanship.

There is no doubt that many more women will be necessary before that happy day dawns when we can throw in the Neon switch, but in all fairness to them I do hope they will get back to whatever they came from when the rightful tenants of the box return.

Continued in next column

HOW MUSIC SHOULD BE FITTED TO FILMS

A Soviet Lesson to Studio Musicians

THE Russian propaganda film, "A Day in Soviet Russia," screened at the London Pavilion and compered by Quintin Reynolds, has had an excellent reception from the Press experts, but hardly anyone has paid tribute to the musical score so ably arranged by A. Gran, who had not only the help of a symphonic unit of skilled players, but an accomplished operatic vocalist and several amateur chorus units in folk songs and Russian dances — with solo dancers from the Russian Ballet. The music throughout is a complete artistic and atmospheric background to the scenic pictures as the story moves so rapidly from the industrial episodes in the large cities to the unforgettable sea and mountain views.

Tschaikowsky, Grieg, Chopin, Luigini, and Rimsky-Korsakov compositions have all been used. Scenes from Gounod's "Romeo and Juliet" and "The Rivals," presented at the Moscow Opera House, were included. Two wedding scenes with dancing and folk songs are in perfect Russian musical atmosphere, while at the Open-Air Theatre in Moscow old-fashioned American dance music and an old French valse of the Waldteufel type serve as a musical contrast. Rubinstein's "Romance" is played by a violinist at a popular restaurant in the same city while a Russian Anthem served as an effective finale. The music, however, never withdraws attention from the film story: it is a perfect "silent film fitting" and as such is a definite asset to the entertainment value of the film. Managers of the theatres to which this film is booked will find that they will benefit by mentioning the fine musical score in their publicity campaign.

A.W.O.

Continued from column 3

I often ask myself what is going to happen after the war, what indeed are we to do about all these trainees, at the present time we must have them, but they will constitute a difficult problem when this scrap is finished with. Even as it is some of the war trained men are advertising, and recently appeared such an ad. from "A War Trained Chief." Now what in all good faith is a war trained Chief? Quite frankly, I believe that when peace once more descends upon us there will be a great change in the lives of many of the boys at present doing their bit. I believe many will not willingly return to the box after such a long spell of the open air life. There will be vast opportunities in the reconstruction world, many of our skilled electricians will find good jobs there.

Then there will be others who have met the only girl in the world 200 miles away from their home town, and may wish to settle there, others, who until the Services made it possible, have never had the chance to travel about their own lovely native land, will angle after work in a locality which has made a special appeal.

Finally, I would like to make this request to chief projectionists up and down the land: that if you have a suitable trainee, and though you know you will be losing him in a year or so, don't let him have a chance to slack, especially in rewinding.

There is one other point which may be mentioned, that is, should this article meet the eyes of members of the Services who are professional projectionists in civil life, they would be afforded a welcome in many understaffed projection rooms around the country, and in many cases not only be able to keep their hand in so to speak, but earn quite a nice little bit of pocket money in their all too little spare time. It may be necessary to get the C.O. to impart his blessing to such a scheme, but there are very few C.O.s who will stand in the way of a man trying to keep in touch with his peacetime occupation.

FOR OCT. 13 RELEASES

Compiled by A. W. Owen

"THE STRAWBERRY BLONDE"
(Warner)

CERT. U. 8,882 ft. Reg. No. F.3955. Reviewed in KINE. May 29, 1941.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—James Cagney, Olivia de Havilland, Rita Hayworth.
ATMOSPHERE.—Period comedy-drama of the gay 'nineties, adapted from the stage and early talkie presentations. "One Sunday Afternoon." The theme song "When the Band Plays" is thrown on the screen at the fade-out and the audience invited to join in.
ORGAN.—"The Gay 'Nineties" Valse Medley (Hawkes). Part I, with adaptation from the piano-solo copy of the theme song.
NON-SYNC.—As organ, recorded on H.M.V. B.4197 by the New Mayfair Orchestra, or theme song from September recordings.

"THE GETAWAY"
(M-G-M)

CERT. A. 8,003 ft. Reg. No. F.4396. Reviewed in KINE. August 21, 1941.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Robert Sterling, Charles Winninger.
ATMOSPHERE.—Spectacular G. Man melodrama, the adventures of a young Government agent who poses as a racketeer, goes to prison and gains the confidence of the leader of a ruthless gang. Their arrest is a thrilling "Dillinger" climax.
ORGAN.—"Ruy Blas" Overture, Mendelssohn (N.C.), finale movement only, with adaptation from any piano-solo edition.
NON-SYNC.—As organ, recorded on H.M.V. D.B.2355 by the B.B.C. Symphony Orchestra (using second half only of disc)

"TALL, DARK AND HANDSOME"
(20th Century-Fox)

CERT. A. 7,060 ft. Reg. No. F.4288. Reviewed in KINE. July 24, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Cesar Romero, Virginia Gilmore, Milton Berle.
ATMOSPHERE.—A gangster film with no gun-play, with the gangster hero imprisoning his rival's men and letting everyone think they have been "bumped off." Action takes place in Chicago in the year 1928.
ORGAN.—"Four Ways" Suite, No. 4, "Westwards," Eric Coates (Chappell), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on H.M.V. C.2666 by the New Light Symphony Orchestra.

"POWER DIVE"
(Paramount)

CERT. U. 6,290 ft. Reg. No. F.4230. Reviewed in KINE. July 10, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Richard Arlen, Jean Parker.
ATMOSPHERE.—Comedy melodrama of civil aviation concerning the rivalry of air-minded brothers for a designer's daughter.
ORGAN.—"Semiramide" Overture, Rossini (Hawkes), finale movement only, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Parlophone E.10911 by symphony orchestra, using second side of disc only.

"KING OF THE ZOMBIES"
(Pathé)

CERT. A. 6,036 ft. Reg. No. F.4300. Reviewed in KINE. July 24, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Dick Purcell, Joan Woodbury.
ATMOSPHERE.—Espionage melodrama of the hectic and eerie adventures of two young American flying men, who become the unwilling guests of an hypnotic enemy agent. Action on a Caribbean Sea island.
ORGAN.—"Mysterious Oriental March," Gaston Borch (Hawkes), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Boosey-Hawkes B.H.1910 by the Regent Concert Orchestra.

"REPENT AT LEISURE"
(RKO-Radio)

CERT. U. 5,961 ft. Reg. No. F.4096. Reviewed in KINE. May 22, 1941.
PUBLICITY.—One 6-sheet.
STARS.—Kent Taylor, Wendy Barrie, George Barbier.
ATMOSPHERE.—Romantic comedy-drama with a "poor little rich girl" theme and a small-child interest. The story is told in a big business atmosphere.
ORGAN.—"Where'er You Walk," from Handel's "Semele," with adaptation from the vocal-piano copy and synchronisation with the non-sync. recording.
NON-SYNC.—As organ, recorded on Columbia 9615 by John Griffiths, boy soprano, or on H.M.V. D.B.2867 by John McCormack (tenor).

"BURY ME NOT ON THE LONE PRAIRIE"
(General F.D.)

CERT. U. 5,335 ft. Reg. No. F.4219. Reviewed in KINE. July 3, 1941.
PUBLICITY.—No posters available.
STARS.—Johnny Mac Brown, Fuzzy Knight.
ATMOSPHERE.—Period outdoor Western romantic comedy-drama, the adventures of a stalwart youth's apprehension of a band of murderous claim jumpers. The musical accompaniment is praised highly by the reviewing critics.
ORGAN.—"The Devil's Kitchen," Coleridge-Taylor (Hawkes), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Boosey-Hawkes B.H.1922 by the Regent Concert Orchestra.

"PATHETONE PARADE OF 1941"
(Pathé)

CERT. U. 3,685 ft. Reg. No. Br.E.4211. Reviewed in KINE. June 26, 1941.
PUBLICITY.—One 6-sheet.
STARS.—Robb Wilton and all-variety programme.
ATMOSPHERE.—British cameo musical revue of artistes who have appeared in the Pathétone Weekly, with Ronald Frankau acting as compère, with the Mantovani and Jack Jackson dance bands both presenting and accompanying.
ORGAN.—"Knightsbridge" March from the "London Suite," Eric Coates (Chappell), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. C.2656 by the New Light Symphony Orchestra.

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